

BULKY DOCUMENTS

(Exceeds 100 pages)

Filed: 09/26/2011

Title: DECLARATION OF PAUL A. BOST IN SUPPORT OF APPLICANT AND PETITIONER FIFTY-SIX HOPE ROAD MUSIC LIMITED'S OPPOSITION TO OPPSER AND REGISTRANT RAISING CANE'S USA LLC'S MOTION FOR SUMMARY JUDGEMENT.

Part ____1 of _1

91198552

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

In re Matter of Serial No. 77/549,263 for the mark: ONE LOVE	
RAISING CANE'S USA, LLC,	Opposition No. 91-198552
Opposer,	DECLARATION OF PAUL A. BOST IN SUPPORT OF APPLICANT AND
VS.	PETITIONER FIFTY-SIX HOPE ROAD MUSIC LIMITED'S OPPOSITION TO
FIFTY-SIX HOPE ROAD MUSIC, LTD.,	OPPOSER AND REGISTRANT RAISING CANE'S USA, LLC'S MOTION FOR
Applicant.	SUMMARY JUDGMENT
In re Matter of Registration No. 3,033,511 for the mark: ONE LOVE	
FIFTY-SIX HOPE ROAD MUSIC LIMITED,	Cancellation No. 92-053461
Petitioner,	
vs.	
RAISING CANE'S USA, LLC,	
Registrant.	

- 1. My name is Paul Bost. I am an associate at Manatt, Phelps & Phillips, LLP, counsel for Applicant and Petitioner Fifty-Six Hope Road Music Limited ("Petitioner") in the instant matter. I have personal knowledge of the matters set forth in this declaration, and if called upon to testify, I could and would testify competently thereto.
- 2. Attached hereto as **Exhibit A** are true and correct copies of certificates of registrations for trademark registrations owned by Petitioner and its affiliates derived from the identity, persona and legacy, including song titles, of Bob Marley.

- 3. Attached hereto as **Exhibit B** are true and correct copies of printouts from the office's website located at **<www.uspto.gov>** evidencing Petitioner's three pending applications to register ONE LOVE in Classes 25, 41 and 43.
- 4. I have reviewed records relating to Bob Marley's ONE LOVE song and I am personally familiar with the song. "One Love" is a song by Bob Marley & The Wailers. It is a classic, widely known reggae song which expressed Bob Marley's views on global unity, and has become one of the most influential and well known reggae songs in the world. Bob Marley first recorded "One Love" in 1965, and it was famously re-recorded and included on Bob Marley & The Wailers' legendary and lauded 1977 album *Exodus*. True and correct copies of publicity and articles regarding *Exodus* are attached hereto as **Exhibit C**.
- 5. "One Love" has been included on many of Bob Marley's compilation albums, most famously "Legend," an album certified Diamond by the Recording Industry

 Association of America ("RIAA") for sales of more than ten million copies in the United

 States. True and correct copies of publicity and articles regarding *Legend* are attached hereto as **Exhibit D**.
- 6. "One Love" has been inducted into the Grammy Hall of Fame, was the British Broadcasting Corporation's official anthem of the millennium eve, and has been awarded with numerous other awards and honors. True and correct copies of publicity and articles regarding some of these awards and honors are attached hereto as **Exhibit E**.
- 7. In 1978, Bob Marley & The Wailers participated in the now legendary One Love Peace Concert, so named in reference to Marley's famous song. True and correct copies of some of the publicity and articles regarding this concert are attached hereto as **Exhibit F**.
- 8. In 2001, the record label Tuff Gong released "One Love: The Very Best of Bob Marley," a greatest hits compilation featuring Bob Marley & The Wailers' best known songs. In 1991, Heartbeat Records released a compilation of early Bob Marley & The Wailers'

recordings entitled, "One Love (At Studio One)." True and correct printouts from <allmusic.com> regarding these albums attached hereto as **Exhibit G**.

- 9. In 1999, Turner Network Television televised, and Palm Pictures later released on DVD, a concert entitled "One Love: The Bob Marley All-Star Tribute Concert DVD." A true and correct printout from <cduniverse.com> regarding this DVD is attached hereto as **Exhibit H**.
- 10. The trademark "One Love" has also been used in association with other posthumous concerts in tribute to Bob Marley and his music. True and correct copies of some of the articles and publicity regarding these concerts are attached hereto as **Exhibit I**.
- 11. The phrase "One Love" is often invoked in articles about or related to Bob Marley. True and correct copies of examples of such articles are attached hereto as **Exhibit** J.
- 12. On August 7, 2008, Opposer and Registrant Raising Cane's USA, LLC ("Registrant") filed an extension of time to oppose Fred Goldstein's application to register ONE LOVE & Design for, among other things, clothing in Class 25. True and correct copies of Registrant's First 90 Day Request for Extension of Time to Oppose for Good Cause and evidence of Mr. Goldstein's application to register ONE LOVE & Design are attached hereto as **Exhibit K**.
- 13. The Principal Register is replete with registrations offering clothing in Class 25 and restaurant services in Class 43. Attached hereto as **Exhibit L** are but a representative sample of certificates of registration for marks offering clothing in Class 25 and restaurant services in Class 43.
- 14. I have seen prior versions of the menu for Bob Marley: A Tribute to Freedom online. Earlier versions included beverages and the ONE LOVE mark. A true and correct copy of such a menu that our office printed from the Universal Studios website for the Bob Marley Restaurant on August 5, 2011, is attached hereto as Exhibit M.

15. I have visited Registrant's website located at <www.raisingcanes.com>. Registrant includes pictures of its stores on its website and I have viewed those photographs. One of the pictures includes a display of Raising Cane's clothing called "Cane's Gear," offered for sale to consumers. A copy of that photograph printed on September 22, 2011, is attached hereto as **Exhibit N**.

I declare under penalty of perjury under the laws of the United States of America and the State of California that the foregoing is true and correct. Executed this 23rd day of September, 2011 at Los Angeles, California.

/s/Paul A. Bost Paul A. Bost

CERTIFICATE OF ELECTRONIC TRANSMISSION

I	hereby certify the	hat this corres	pondence is	s being trans	smitted elec	ctronically
through ESTTA	pursuant to 37	C.F.R. §2.195(a), on this 2	3rd day of S	eptember,	2011.

/s/Erica Embray
Erica Embray

CERTIFICATE OF SERVICE

I hereby certify that a copy of the foregoing Applicant's Answer to Notice of Opposition is being deposited as first class mail, postage prepaid, in an envelope addressed to: Bassam N. Ibrahim, Esq., BUCHANAN INGERSOLL & ROONEY, PC, 1737 King St., Suite 500, Alexandria, VA 22313-1404, on this 23rd day of September, 2011.

/s/Erica Embray
Erica Embray

300717302.1

EXHIBIT A

TO THE DECLARATION OF PAUL A. BOST IN SUPPORT OF APPLICANT AND PETITIONER FIFTY-SIX HOPE ROAD MUSIC LIMITED'S OPPOSITION TO OPPOSER AND REGISTRANT RAISING CANE'S USA, LLC'S MOTION FOR SUMMARY JUDGMENT

Int. Cls.: 3, 6, 9, 14, 16, 18, 21, 24, 25, 26 and 34

Prior U.S. Cls.: 1, 2, 3, 4, 5, 6, 8, 9, 12, 13, 14, 17, 21, 22, 23, 25, 26, 27, 28, 29, 30, 33, 36, 37, 38, 39, 40, 41, 42, 50, 51 and 52

Reg. No. 2,349,361

United States Patent and Trademark Office

Registered May 16, 2000

TRADEMARK PRINCIPAL REGISTER

BOB MARLEY

FIFTY-SIX HOPE ROAD MUSIC LIMITED (BA-HAMAS INTERNATIONAL BUSINESS COM-PANY) AQUAMARINE HOUSE CABLE BEACH NASSAU, BAHAMAS

FOR: INCENSE, IN CLASS 3 (U.S. CLS. 1, 4, 6, 50, 51 AND 52).

FIRST USE 0-0-1996; IN COMMERCE

0-0-1996. FOR: NOVELTY LICENSE PLATE OF NON-PRECIOUS METAL, IN CLASS 6 (U.S. CLS. 2,

12, 13, 14, 23, 25 AND 50). USE 0-0-1995; IN COMMERCE FIRST

0-0-1995. FOR: PLASTIC CASES FOR BEEPERS; MAG-NETS, IN CLASS 9 (U.S. CLS. 21, 23, 26, 36 AND

38). FIRST USE 0-0-1996; IN COMMERCE 0-0-1996.

FOR: JEWELRY; WATCHES; MEDALLIONS,

IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50). FIRST USE 0-0-1994; IN COMMERCE FIRST 0-0-1994.

FOR: GREETING CARDS; STICKERS; STA-TIONERY TYPE PORTFOLIOS; POSTERS; POSTCARDS; POSTCARD BOOKS; SONG-BOOKS; DECALS; TRADING CARDS; CALEN-DARS; NOVELS; BOOKMARKS, IN CLASS 16 (U.S. CLS. 2, 5, 22, 23, 29, 37, 38 AND 50).

USE 0-0-1990; IN COMMERCE FIRST 0-0-1990.

FOR: BACKPACKS; FANNY PACKS; WAL-LETS; TOTE BAGS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

ÚSE 0-0-1992; IN COMMERCE FIRST 0-0-1992.

FOR: MUGS, IN CLASS 21 (U.S. CLS. 2, 13, 23,

29, 30, 33, 40 AND 50). USE 0-0-1995; IN COMMERCE FIRST

0-0-1995.

FOR: TEXTILE WALL HANGINGS, IN CLASS 24 (U.S. CLS. 42 AND 50).

USE 0-0-1990; IN COMMERCE FIRST 0-0-1990.

FOR: T-SHIRTS; THERMAL SHIRTS; JACK-ETS; HATS; CAPS; SWEATSHIRTS; TIES; BAN-DANNAS, IN CLASS 25 (U.S. CLS. 22 AND 39). USE 0-0-1990; IN COMMERCE FIRST 0-0-1990.

FOR: ORNAMENTAL CLOTH PATCHES, IN CLASS 26 (U.S. CLS. 37, 39, 40, 42 AND 50).

USE 0-0-1990; IN COMMERCE FIRST 0-0-1990.

FOR: SMOKING PIPES, IN CLASS 34 (U.S. CLS. 2, 8, 9 AND 17).

USE 0-0-1996; IN COMMERCE FIRST 0-0-1996.

BOB MARLEY IS THE NAME OF AN INDI-VIDUAL WHO IS NOW DECEASED.

SER. NO. 75-489,475, FILED 5-21-1998.

SHANNA BLAUSTEIN, EXAMINING ATTOR-NEY

United States of America United States Patent and Trademark Office

BOB MARLEY

 $Reg.\ No.\ 3,692,924$ fifty six hope road music, limited (bahamas international business

Registered Oct. 6, 2009 COMPANY)

AQUAMARINE HOUSE CABLE BEACH

Int. Cl.: 43 NASSAU, BAHAMAS

 ${\tt FOR: RESTAURANT SERVICES, NAMELY, PREPARATION AND SERVICE OF FOOD AND}$

BEVERAGES FOR CONSUMPTION, IN CLASS 43 (U.S. CLS. 100 AND 101).

SERVICE MARK PRINCIPAL REGISTER

PRINCIPAL REGISTER FIRST USE 2-6-1999; IN COMMERCE 2-6-1999.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

OWNER OF U.S. REG. NOS. 2,349,361 AND 2,820,741.

SN 76-656,675, FILED 3-9-2006.

HOWARD SMIGA, EXAMINING ATTORNEY



Vand J. L. Jifes

Director of the United States Patent and Trademark Office

United States of America Muitod States Antent and Arahemark Office United States Patent and Trademark Office

BOB MARLEY

Reg. No. 3,934,085

FIFTY-SIX HOPE ROAD MUSIC LIMITED (BAHAMAS INTERNATIONAL BUSINESS

Registered Mar. 22, 2011 AQUAMARINE HOUSE, CABLE BEACH

Int. Cl.: 9

NASSAU, BAHAMAS

TRADEMARK

FOR: AUDIO/VISUAL RECORDINGS FEATURING MUSIC; DOWNLOADABLE RING TONES FOR CELL PHONES, MUSICAL SOUND RECORDINGS; DIGITAL MUSIC DOWNLOADABLE

FROM THE INTERNET, IN CLASS 9 (U.S. CLS. 21, 23, 26, 36 AND 38).

PRINCIPAL REGISTER

FIRST USE 0-0-1970; IN COMMERCE 0-0-1970.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PAR-

TICULAR FONT, STYLE, SIZE, OR COLOR.

OWNER OF U.S. REG. NOS. 2,349,361, 2,820,741, AND 3,692,924.

THE NAME "BOB MARLEY" DOES NOT IDENTIFY A LIVING INDIVIDUAL.

SER. NO. 85-050,981, FILED 5-30-2010.

SANJEEV VOHRA, EXAMINING ATTORNEY



Int. Cls.: 9 and 25

Prior U.S. Cls.: 21, 22, 23, 26, 36, 38 and 39

United States Patent and Trademark Office

Reg. No. 2,820,741 Registered Mar. 9, 2004

TRADEMARK PRINCIPAL REGISTER

BOB MARLEY AND THE WAILERS

FIFTY SIX HOPE ROAD MUSIC, LIMITED (BAHAMAS INTERNATIONAL BUSINESS COMPANY)

AQUAMARINE HOUSE CABLE BEACH NASSAU, BAHAMAS

FOR: SERIES OF SOUND AND VIDEO RECORDINGS FEATURING MUSIC AND DOWNLOADABLE SOUND AND VIDEO RECORDINGS FEATURING MUSIC, IN CLASS 9 (U.S. CLS. 21, 23, 26, 36 AND 38).

FIRST USE 0-0-1973; IN COMMERCE 0-0-1973.

FOR: T-SHIRTS, THERMAL SHIRTS, JACKETS, HATS, CAPS, SWEATSHIRTS, TIES, BANDANAS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 0-0-1973; IN COMMERCE 0-0-1973.

OWNER OF U.S. REG. NO. 2,349,361.

THE NAME "BOB MARLEY" REFERS TO THE DECEASED, WORLD-RENOWNED MUSICIAN, WRITER AND COMPOSER.

SER. NO. 76-441,329, FILED 8-19-2002.

WENDY GOODMAN, EXAMINING ATTORNEY

United States of America United States Patent and Trademark Office

BOB MARLEY AND THE WAILERS

Reg. No. 3,849,342

FIFTY-SIX HOPE ROAD MUSIC LIMITED (BAHAMAS INTERNATIONAL BUSINESS

COMPANY)

Registered Sep. 21, 2010 AQUAMARINE HOUSE, CABLE BEACH NASSAU, BAHAMAS

Int. Cl.: 18

FOR: ALL PURPOSE CARRYING BAGS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

TRADEMARK

FIRST USE 1-0-2009, IN COMMERCE 1-0-2009.

PRINCIPAL REGISTER

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PAR-

TICULAR FONT, STYLE, SIZE, OR COLOR.

OWNER OF U.S. REG. NOS. 2,349,361, 2,820,741, AND 3,612,800.

THE NAME "BOB MARLEY" DOES NOT IDENTIFY A LIVING INDIVIDUAL.

SER. NO. 77-738,863, FILED 5-17-2009.

SUZANNE BLANE, EXAMINING ATTORNEY



David J. Kypas

Director of the United States Patent and Trademark Office

Int. Cl.: 43

Prior U.S. Cls.: 100 and 101

Reg. No. 3,612,800

United States Patent and Trademark Office

Registered Apr. 28, 2009

Corrected

OG Date Sep. 15, 2009

SERVICE MARK PRINCIPAL REGISTER

MARLEY RESORT & SPA

FIFTY-SIX HOPE ROAD MUSIC LIMITED (BAHAMAS INTERNATIONAL
BUSINESS COMPANY),
AQUAMARINE HOUSE CABLE BEACH
NASSAU, BAHAMAS
THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM
TO ANY PARTICULAR FONT, STYLE,
SIZE, OR COLOR.
OWNER OF U.S. REG. NO. 2,349,361.
NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "RESORT & SPA",
APART FROM THE MARK AS SHOWN.

SEC. 2(F).

FOR: HOTEL SERVICES, NAMELY, SERVING FOOD AND DRINKS AND PROVIDING TEMPORARY ACCOMMODATIONS AND LODGING, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 7-4-2008; IN COMMERCE 7-4-2008.

SER. NO. 76-664,835, FILED 8-18-2006.

In testimony whereof I have hereunto set my hand and caused the seal of The Patent and Trademark Office to be affixed on Sep. 15, 2009.

United States of America Muitah States Antons and Trahemark Office United States Patent and Trademark Office

MARLEY COFFEE

Reg. No. 3,778,736

FIFTY-SIX HOPE ROAD MUSIC LIMITED (BAHAMAS A BAHAMAS INTERNATIONAL

BUSINESS COMPANY)

Registered Apr. 20, 2010 AQUAMARINE HOUSE, CABLE BEACH

Int. Cl.: 40

NASSAU, BAHAMAS

FOR: COFFEE ROASTING AND PROCESSING, IN CLASS 40 (U.S. CLS. 100, 103 AND 106).

SERVICE MARK

FIRST USE 4-22-2009; IN COMMERCE 4-22-2009.

PRINCIPAL REGISTER

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PAR-

TICULAR FONT, STYLE, SIZE, OR COLOR.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "COFFEE", APART FROM THE

MARK AS SHOWN.

SN 77-466,174, FILED 5-5-2008.

INGA ERVIN, EXAMINING ATTORNEY



Director of the United States Patent and Trademark Office

United States of America Muitod States Natent and Arabemark Office United States Patent and Trademark Office

MARLEY COFFEE

Reg. No. 3,871,574

FIFTY-SIX HOPE ROAD MUSIC LIMITED (BAHAMAS A BAHAMAS INTERNATIONAL

Registered Nov. 2, 2010 AQUAMARINE HOUSE, CABLE BEACH

BUSINESS COMPANY)

Int. Cl.: 25

NASSAU, BAHAMAS

FOR: CLOTHING, NAMELY, T-SHIRTS AND ZIPPERED PULL-OVER JACKETS. IN CLASS

25 (U.S. CLS. 22 AND 39).

TRADEMARK

FIRST USE 5-28-2009; IN COMMERCE 5-28-2009.

PRINCIPAL REGISTER

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PAR-

TICULAR FONT, STYLE, SIZE, OR COLOR.

SN 77-978,626, FILED 5-5-2008.

INGA ERVIN, EXAMINING ATTORNEY



Int. Cl.: 25

Prior U.S. Cls.: 22 and 39

United States Patent and Trademark Office

Reg. No. 2,850,611 Registered June 8, 2004

TRADEMARK

CATCH A FIRE

PRINCIPAL REGISTER

TUFF GONG CLOTHING, LLC (FLORIDA LTD LIAB CO)
100 WEST CYPRESS CREEK ROAD, SUITE 700 FT. LAUDERDALE, FL 33309

SER. NO. 76-528,953, FILED 7-11-2003.

FIRST USE 12-0-1991; IN COMMERCE 12-0-1991.

FOR: DRESSES, T-SHIRTS, PULLOVERS, BLOUSES, SKIRTS, SHORTS, PANTS, JACKETS, BELTS, HATS, CAPS, IN CLASS 25 (U.S. CLS. 22 AND 39).

NELSON SNYDER, EXAMINING ATTORNEY

United States of America Muited States Watent and Arabemark Office United States Patent and Trademark Office

CATCH A FIRE

Reg. No. 3,692,515 CEDELLA MARLEY (JAMAICA INDIVIDUAL)
Registered Oct. 6, 2009 C/O TUFF GONG DISTRIBUTORS MIAMI

8288 NW 68TH STREET MIAMI, FL 33166

Int. Cl.: 3

FOR: SOAP AND BODY OILS, IN CLASS 3 (U.S. CLS. 1, 4, 6, 50, 51 AND 52).

PRINCIPAL REGISTER

TRADEMARK FIRST USE 5-0-2000; IN COMMERCE 5-0-2000.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PAR-TICULAR FONT, STYLE, SIZE, OR COLOR.

SER. NO. 77-701,735, FILED 3-29-2009.

KELLEY WELLS, EXAMINING ATTORNEY



United States of America United States Patent and Trademark Office

CATCH A FIRE

Reg. No. 3,746,162 CATCH A FIRE CLOTHING, LLC (FLORIDA LIMITED LIABILITY COMPANY)
Registered Feb. 9, 2010 100 W. CYPRESS CREEK ROAD, SUITE 700
FT. LAUDERDALE, FL 33309

Int. Cl.: 25 FOR: CLOTHING, NAMELY, UNDERGARMENTS, JUMPERS, JEANS, SOCKS, SHIRTS, INTIMATE APPAREL, PAJAMAS, SWIMWEAR, IN CLASS 25 (U.S. CLS. 22 AND 39).

TRADEMARK PRINCIPAL REGISTER

TRADEMARK FIRST USE 6-0-2000; IN COMMERCE 6-0-2000.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

OWNER OF U.S. REG. NO. 2,850,611.

SER. NO. 77-701,748, FILED 3-29-2009.

KELLEY WELLS, EXAMINING ATTORNEY



Land J. L. glipas

Director of the United States Patent and Trademark Office

United States of America United States Patent and Trademark Office United States Patent and Trademark Office

CATCH A FIRE

Reg. No. 3,751,455 CATCH A FIRE CLOTHING, LLC (FLORIDA LIMITED LIABILITY COMPANY)
Registered Feb. 23, 2010 100 W. CYPRESS CREEK ROAD, SUITE 700
FT. LAUDERDALE, FL 33309

Int. Cl.: 18 FOR: HANDBAGS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

TRADEMARK FIRST USE 2-0-2005; IN COMMERCE 2-0-2005.

PRINCIPAL REGISTER THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PAR-TICULAR FONT, STYLE, SIZE, OR COLOR.

SER. NO. 77-701,747, FILED 3-29-2009.

KELLEY WELLS, EXAMINING ATTORNEY



Int. Cl.: 25

Prior U.S. Cls.: 22 and 39

United States Patent and Trademark Office

Reg. No. 3,456,082 Registered July 1, 2008

TRADEMARK PRINCIPAL REGISTER

ROOTS ROCK REGGAE

FIFTY-SIX HOPE ROAD MUSIC LIMITED (BAHAMAS INTERNATIONAL BUSINESS COMPANY)
AQUAMARINE HOUSE CABLE BEACH
NASSAU, BAHAMAS

SER. NO. 76-665,673, FILED 9-5-2006.

FOR: CLOTHING, NAMELY, T-SHIRTS, HATS AND CAPS, IN CLASS 25 (U.S. CLS. 22 AND 39).

RONALD AIKENS, EXAMINING ATTORNEY

FIRST USE 7-1-2004; IN COMMERCE 7-1-2004.

United States of America United States Batent and Trademark Office United States Patent and Trademark Office

NICE TIME

Reg. No. 3,757,895 FIFTY-SIX HOPE ROAD MUSIC LIMITED (BAHAMAS INTERNATIONAL BUSINESS Registered Mar. 9, 2010 COMPANY)

AQUAMARINE HOUSE, CABLE BEACH

NASSAU, BAHAMAS

FOR: COATS; JACKETS; PANTS; PULLOVERS; SHIRTS; SHORTS; SKIRTS AND T-SHIRTS,

IN CLASS 25 (U.S. CLS. 22 AND 39).

PRINCIPAL REGISTER FIRST USE 6-0-2006; IN COMMERCE 11-0-2006.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PAR-TICULAR FONT, STYLE, SIZE, OR COLOR.

SN 77-021,624, FILED 10-16-2006.

ANDREW LEASER, EXAMINING ATTORNEY



United States of America Muitod States Natout and Arabemark Office United States Patent and Trademark Office

BURNIN'

Reg. No. 3,757,894 FIFTY-SIX HOPE ROAD MUSIC LIMITED (BAHAMAS INTERNATIONAL BUSINESS

Registered Mar. 9, 2010 COMPANY)

AQUAMARINE HOUSE, CABLE BEACH

NASSAU, BAHAMAS

Int. Cl.: 25

TRADEMARK

FOR: CAPS; COATS; HATS; JACKETS; PANTS; PULLOVERS; SHIRTS; SHORTS; AND T-

SHIRTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

PRINCIPAL REGISTER FIRST USE 3-0-2007; IN COMMERCE 3-0-2007.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PAR-TICULAR FONT, STYLE, SIZE, OR COLOR.

SN 77-021,621, FILED 10-16-2006.

HAI-LY LAM, EXAMINING ATTORNEY



Director of the United States Patent and Trademark Office

EXHIBIT B

TO THE DECLARATION OF PAUL A. BOST IN SUPPORT OF APPLICANT AND PETITIONER FIFTY-SIX HOPE ROAD MUSIC LIMITED'S OPPOSITION TO OPPOSER AND REGISTRANT RAISING CANE'S USA, LLC'S MOTION FOR SUMMARY JUDGMENT



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ONE LOVE

Word Mark

ONE LOVE

Goods and **Services**

IC 025. US 022 039. G & S: Cloth bibs; Infant and toddler one piece clothing; Hats; Shirts; Sweat shirts; Tank-tops. FIRST USE: 19990300. FIRST USE IN COMMERCE: 19990300

Standard

Characters Claimed

Mark Drawing Code (4) STANDARD CHARACTER MARK

Serial Number

77233644

Filing Date

July 19, 2007

Current Filing Basis 1A

Original Filing

Basis Owner

(APPLICANT) Fifty-Six Hope Road Music Limited International Business Company BAHAMAS

Aquamarine House, Cable Beach Nassau BAHAMAS

Attorney of Record Jill M. Pietrini

Type of Mark

TRADEMARK

Register

PRINCIPAL

Live/Dead Indicator LIVE

NEW USER

STRUCTURED FREE FORM BROWSE DICT SEARCH OG

HELP

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PREV DOC NEXT DOC LAST DOC

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ONE LOVE

Word Mark

ONE LOVE

Goods and Services

IC 041. US 100 101 107. G & S: Entertainment services in the nature of live musical performances; organizing cultural festivals featuring music, dance, art exhibitions and heritage markets; providing information on a website relating to music, entertainment, and cultural festivals of others; and music

publishing services

Standard Characters Claimed

Mark Drawing Code

(4) STANDARD CHARACTER MARK

Serial Number

77549263

Filing Date

August 18, 2008

Current Filing

1B

Basis

Original Filing Basis

1B

Published for Opposition

January 11, 2011

Owner

(APPLICANT) Fifty-Six Hope Road Music Limited international business company BAHAMAS

Aquamarine House, Cable Beach Nassau BAHAMAS

Attorney of Record

Jill M. Pietrini

Type of Mark

SERVICE MARK

Register PRINCIPAL
Live/Dead
Indicator

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ONE LOVE

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Basis

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(APPLICANT) Fifty-Six Hope Road Music Limited international business company BAHAMAS Aguamarine House, Cable Beach Nassau BAHAMAS

Attorney of

Record

Jill M. Pietrini

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EXHIBIT C

TO THE DECLARATION OF PAUL A. BOST IN SUPPORT OF APPLICANT AND PETITIONER FIFTY-SIX HOPE ROAD MUSIC LIMITED'S OPPOSITION TO OPPOSER AND REGISTRANT RAISING CANE'S USA, LLC'S MOTION FOR SUMMARY JUDGMENT

Exodus (album)

From Wikipedia, the free encyclopedia

Exodus is a roots reggae album released by Bob Marley & the Wailers on June 3, 1977 (see 1977 in music). Much of Exodus was recorded in London, while Marley recuperated from an assassination attempt. It is considered by many to be Marley's magnum opus, and propelled him to international superstardom.

"Jamming," "Waiting in Vain" and "One Love/People Get Ready" were all huge international hits. Exodus peaked at #20 on Billboard's Pop Albums chart, and #15 on the Black Albums chart as well as remaining in the UK charts for 56 consecutive weeks where it peaked at #8.

Exodus has been recognized by music critics and scholars as one of the greatest albums of all time. In 1998, TIME magazine named Exodus the best music album of the 20th century. In 2001, the TV network VH1 named it the 26th greatest album of all time. In 2003, the album was ranked number 169 on Rolling Stone magazine's list of the 500 greatest albums of all time. [1]

Contents

- 1 Track listing
 - 1.1 Original release
 - 1.1.1 Side one
 - 1.1.2 Side two
 - 1.2 2001 Deluxe edition
 - 1.2.1 Disc one
 - 1.2.2 Disc two
- 2 Personnel
- **■** 3 References

Track listing

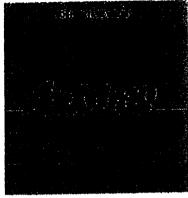
All tracks written by Bob Marley, except where noted.

Original release

Side one

- 1. "Natural Mystic" 3:28
- 2. "So Much Things to Say" 3:08
- 3. "Guiltiness" 3:19
- 4. "The Heathen" 2:32

Exodus



Studio album by Bob Marley & The Wailers

Released Original: June 3, 1977,

Deluxe: 2001

Recorded Harry J. Studio, Kingston, Jamaica,

1976 and Island Studios, London,

January-April 1977

Genre Reggae

Length 37:24

Label Tuff Gong, Island

Producer Bob Marley & The Wallers

Professional reviews

■ Allmusic 北京東京市 link

■ Rolling Stone link

Bob Marley & The Wailers chronology

Rastaman Vibration

Exodus

Kaya

(1976)

(1977)

(1978)

5. "Exodus" - 7:39

Side two

- 1. "Jamming" 3:31
- 2. "Waiting in Vain" 4:15
- 3. "Turn Your Lights Down Low" 3:39
- 4. "Three Little Birds" 3:00
- 5. "One Love/People Get Ready" (Marley, Curtis Mayfield) 2:53

2001 Deluxe edition

Disc one

The first disc contains Exodus remastered.

- 1. "Natural Mystic" 3:28
- 2. "So Much Things to Say" 3:08
- 3. "Guiltiness" 3:20
- 4. "The Heathen" 2:32
- 5. "Exodus" 7:40
- 6. "Jamming" 3:31
- 7. "Waiting In Vain" 4:16
- 8. "Turn Your Lights Down Low" 3:39
- 9. "Three Little Birds" 3:00
- 10. "One Love/People Get Ready" 2:56
- 11. "Roots" (B-side of "Waiting in Vain" single) 3:44
- 12. "Waiting in Vain" (alternate version, previously unreleased) 4:44
- 13. "Jammin" (long version, A-side of 12" single) 5:52
- 14. "Jammin" (version, previously unreleased) 3:06
- 15. "Exodus" (version, B-side of "Exodus" single) 3:08

Disc two

The second disc contains the *Exodus* tour live at the Rainbow Theatre, London, June 4, 1977. Tracks 6–10 are from sessions with Lee "Scratch" Perry, July–August 1977.

- 1. "The Heathen" (previously unreleased) 6:48
- 2. "Crazy Baldhead/Running Away" (previously unreleased) 9:22
- 3. "War/No More Trouble" (previously unreleased) 7:44
- 4. "Jammin" (previously unreleased) 7:07
- 5. "Exodus" (previously unreleased) 11:49
- 6. "Punky Reggae Party" (A-side of Jamaican 12" single) 9:19
- 7. "Punky Reggae Party" (dub, B-side of Jamaican 12" single) 8:50
- 8. "Keep On Moving" (previously unreleased original mix) 6:26
- 9. "Keep On Moving" (dub, previously unreleased original mix) 7:15
- 10. "Exodus Advertisement" 1:08

Personnel

- Bob Marley lead vocal, rhythm guitar, acoustic guitar, percussion
- Aston "Family Man" Barrett bass guitar, percussion

- Carlton Barrett drums, percussion
- Tyrone Downie Keyboards, percussion, backing vocals
- Alvin "Seeco" Patterson percussion
- Julian (Junior) Marvin lead guitar
- I Threes (Rita Marley, Marcia Griffiths, Judy Mowatt) backing vocals
- Karl Pitterson engineer
- Guy Bidmead, Terry Barham assistant engineers
- Aston "Familyman" Barrett, Chris Blackwell, Karl Pitterson mixing
- Adrian Boot, Neville Garrick photos
- Neville Garrick cover design, graphics

References

- Goldman, Vivien (2006) The Book of Exodus: The Making and Meaning of Bob Marley and the Wailers'
 Album of the Century Three Rivers Press ISBN 1400052866
- 1. A Rolling Stone Exodus The RS 500 Greatest Albums of All Time November 1, 2003.

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Categories: Bob Marley & The Wailers albums | 1977 albums | Universal Deluxe Editions

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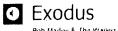
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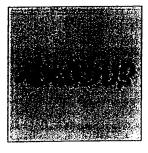




by Matthew Hilburn

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Album Browser

Artist

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Bob Marley & The Wallers

Album Exodus Rating

Refease Date Jun 3, 1977

Recording Date Jan 1977-Jul 1977

Label Tuff Gong

Time 37:24 Genre

Reggae

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•

Moods Lazy Soothing Laid-Back/ Mellow Bittersweet Earnest Intimate Amiable/ Good-

Themes Introspection Hanging Out Freedom Empowering Comfort Reflection Politics/ Society Natured

Rebellious Cheerful Summery AMG Album ID

Organic Spiritual

Corrections to this Entry?

Review

Recorded in London following an attempt on his life, Exodus shows Bob Marley mellowing a bit. Despite some powerful political tracks, Marley adopts a less fiery, more reflective approach than his previous outings. Still, it's hard to find reggae as good as this. Exodus has all one would expect from a Bob Marley album: rumbling statements like "Exodus" and "The Heathen" as well as poetic love songs like "Turn Your Lights Down Low." Considering how good these tracks are, Exodus does not stop here. Marley also unleashed the huge international hits "Jamming," "Waiting in Vain," and "One Love/People Get Ready." These inspired tracks, perhaps more than any others, came to define Marley around the world. They are irresistible no matter how many times they are played. Never one to dodge innovation, "Exodus" hints that Marley was taking cues from the emerging dub scene. Exodus, even though it contains some of Marley's best work, has an underlying nostalgic feel to it, hinting that Marley was getting a little formulaic.

Tracks

			Title	Composer	june
	1 4 Natural M	- Natural Mystic	Marley	3:28	
	2	4	So Much Things to Say	Marley	3:08
	3	ė	Guiltiness	Marley	3:19
	-	-	The Heathen	Marley	2:32
.a. 🗸	5	è	Exodus	Marley	7:39
.4. 🗸	6	-	Jamming	Marley	3:31
- 11	7	ď	Waiting in Vain	Marley	4:15
	8	è	Turn Your Lights Down Low	Marley	3:39
,	9		Three Little Birds	Marley	3:00
Ž	-	4	One Love/People Get Ready	Markey	2:53

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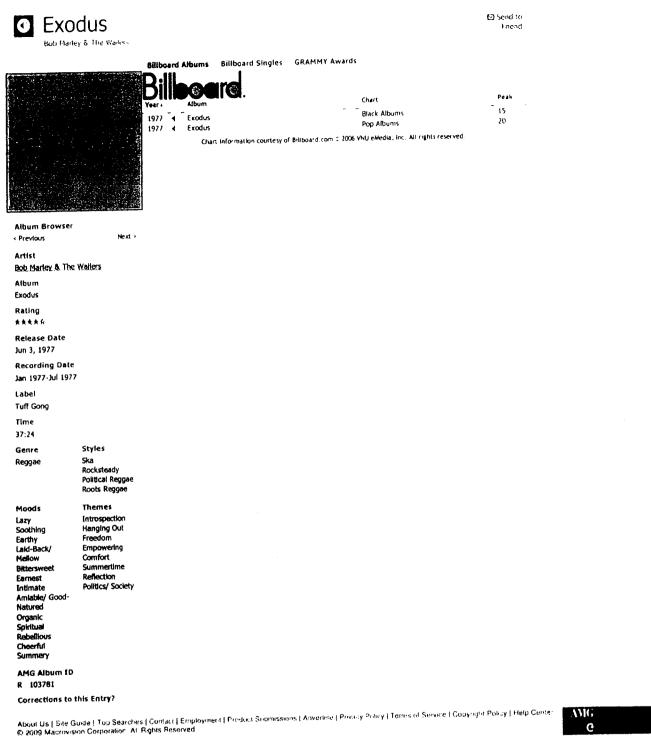
2008

Relea	ses		
Year	Type	Label	Catalog #
•	CD	Tuff Gong	422-846208-2
1977	LP	Tuff Gong	9498
1990	CD	Tuff Gong	IPS 9498
1995	ĹÞ	Mobile Fidelity	221
1995	CD	Mobile Fidelity	628
••••	LP	Tuff Gong	422-846208-1
1990	ĊS	Tuff Gong	422-846208-4
2004	LP	Divine Recordings	306
2007	œ	Island	6838
2007	LP	Universal	9047
,	CD	Universal Japan	3220

Other Editions

Deluxe Edition Boous Tracks 30th Anniversary Edition 30th Anniversary Edition CD/DVD Sound & Vision Sound & Vision





G

Back to Article





The Best Of The Century

Best Children's Book Charlotte's Web by E.B. White (1952)

The most lovable spider in literature befriends a hapless barnyard pig named Wilbur and launches a campaign to save him from becoming someone's meal. The webs Charlotte weaves are tangled and enchanting. RUNNERS-UI The Chronicles of Namia by C.S. Lewis; A Wrinkle in Time by Madeleine L'Engle

Best TV Show The Simpsons, created by Matt Groening (1989-)

Dazzlingly intelligent and unapologetically vulgar, the Simpsons have surpassed the humor, topicality and, yes, humanity of past TV greats. RUNNERS-UP The Mary Tyler Moore Show; The CBS Evening News with Walter Cronkite

Best Dance The Four Temperaments by George Balanchine (1946)

No plot, no set, no Look-Ma-I'm-a-swan costumes--just a stageful of virtuoso dancers who hurtle through angula steps and abstract poses that evoke a limitless universe of emotions. RUNNERS-UP Esplanade by Paul Taylor; Jardin aux Lilas by Antony Tudor

Best Film Citizen Kane, directed by and starring Orson Welles (1941)

Its power--a compound of rebel cheekiness, stylistic innovation and a tragicomic vision of media power--has never waned. It remains a work that seduces the young and inspires the old with thoughts of what the medium can achieve. RUNNERS-UP Day for Night by Francois Truffaut; Chinatown by Roman Polanski

Best Novel Ulysses by James Joyce (1922)

Exhaustively portraying the events of a single day, June 16, 1904, in Dublin, it has comic exuberance, encyclopedic inclusiveness and a virtuoso display of diverse narrative styles that make most subsequent novels look like spin-offs. RUNNERS-UP One Hundred Years of Solitude by Gabriel Garcia Marquez; Lolita by Vladimir

Nabokov

Best Nonfiction Book The Gulag Archipelago by Aleksandr Solzhenitsyn (1974)

This scalding and historic expose of the vast Soviet prison network set up for dissidents made international headlines when it first appeared in the West. It also got its author kicked out of his homeland. RUNNERS-UP The Diary of a Young Girl by Anne Frank; The Double Helix by James Watson

Best Opera Peter Grimes by Benjamin Britten (1945)

This tale of a troubled fisherman's fatal encounter with the bigoted residents of his seaside village is told with emotion and all-encompassing humanity by Britain's foremost composer. RUNNERS-UP Wozzeck by Alban Berg; Madama Butterfly by Giacomo Puccini

Best Comedy Routine "Who's on First?" by Abbott and Costello (1938)

It's such a simple premise, and Abbott and Costello drive it about 20 ft. into the ground, but "Who's on First?" is not only the century's most famous comedy bit; it's also the best. It's absurdism mixed with the easy pleasure of confusion, and Bud Abbott plays the perfect cool logician to Lou Costello's frustrated inquisitor in this Beckettian farce. RUNNERS-UP "Dead Parrot," Monty Python; "Rope Tricks," Will Rogers

Best Song Strange Fruit by Billie Holiday (1939)

In this sad, shadowy song about lynching in the South, history's greatest jazz singer comes to terms with history itself. RUNNERS-UP Corcovado by Antonio C. Jobim; A Hard Rain's a-Gonna Fall by Bob Dylan

Best Musical Carousel by Rodgers and Hammerstein (1945) They set the standards for the 20th century musical, and this show features their most beautiful score and the most skillful and affecting example of their musical storytelling. RUNNERS-UP Guys and Dolls by Frank Loesser, Abe Burrows and Jo Swerling; Evita by Andrew Lloyd Webber and Tim Rice

Best Design The Earnes molded plywood chair, designed by Charles Earnes (1946)

Eames took technology created to meet a wartime need (for splints) and used it to make something elegant, light and comfortable. Much copied but never bettered. RUNNERS-UP The S-1 steam locomotive by Raymond Loewy; the Swatch watch

Best Play Six Characters in Search of an Author by Luigi Pirandello (1921)

It crystallizes the century's chief concerns of life and art: man's existential predicament, the line between illusion and reality. And it's more fun than Waiting for Godot. RUNNERS-UP Man and Superman by George Bernard Shaw; Long Day's Journey into Night by Eugene O'Neill

Best Classical Composition Symphony of Psalms

by Igor Stravinsky (1930) This reaffirmation of the glory of God begins in astringent lamentation and ends in radiant certitude. RUNNERS-UP String Quartet in F Major by Maurice Ravel; Appalachian Spring by Aaron Copland

Best Poem The Waste Land by T.S. Eliot (1922)

Filled with post-World War I disillusionment and despair, this allusive, fragmented epic became a touchstone of modern sensibility, and its haunting, haunted language sang the passing of old certainties in a century adrift. RUNNERS-UP The Second Coming by W.B. Yeats; Home Burial by Robert Frost

Best Painting The Red Studio by Henri Matisse (1911)

Matisse's great poem to the art of painting shows how, in a space brimming with red and punctuated by renderings of his own pictures, the visual becomes the lord of all the senses. RUNNERS-UP Still-Life with Chair Caning by Pablo Picasso; Dog Barking at the Moon by Joan Miro

Best Sculpture Bird in Space by Constantin Brancusi (this version c. 1941)

This totemic reduction of nature--the streamlining of a bird's body, the swish of its flight--was a prediction of the technological world to come in the second half of the century. RUNNERS-UP Guitar by Pablo Picasso; The Chariot by Alberto Giacometti

Best Building The chapel at Ronchamp, France by Le Corbusier (1955)

How do you create space for sacred ritual in a secular age? It's hard to do better than this erratically shaped church. RUNNERS-UP The Seagram Building by Ludwig Mies van der Rohe; Fallingwater by Frank Lloyd Wright

Best Album Exodus by Bob Marley & the Wailers (1977)

Every song is a classic, from the messages of love to the anthems of revolution. But more than that, the album is a political and cultural nexus, drawing inspiration from the Third World and then giving voice to it the world over. RUNNERS-UP Kind of Blue by Miles Davis; Are You Experienced? by Jimi Hendrix

Best Photograph Place de l'Europe, Paris by Henri Cartier-Bresson (1932)

Cartier-Bresson demonstrated the strange magic in moments in which nothing much happens but all sorts of things are revealed. RUNNERS-UP Identifying the Dead, Russian Front by Dmitri Baltermants; Wall Street by Paul Strand

Best Fashion Levi's 501 jeans by Levi Strauss & Co. (1960)

Although the precursors got their patented copper rivets in 1873, 501s belong squarely in the 20th century. Worn by everyone from Presidents to rock stars, they can be dressed up or casual, hardworking or sexy. RUNNERS-UP The miniskirt; Coco Chanel's little black dress

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http://www.time.com/time/magazine/article/0,9171,993039,00.html

Marley's 'Exodus' to Hall Of Fame

Article from The New York Beacon Anicle date: January 25, 2006 Author: Pryce, Viriette K. More results for grammy "one love" martey (Copyright information

Pryce, Vinette K.
New York Beacon, The
01-25-2006
The National Academy of Recording Arts & Sciences, presenters of the Grammy
Awards named Bob Marley & The Wailers' 1977 compilation titled "Exodus."
one of the classic recordings to be inducted to this year's Grammy Hall of
Fame.

The announcement was made in Los Angeles, California, following recommendations from a Board of Trustees tasked with naming deserved vintage recordings since the Hall of Fame was instituted in 1973 Featuring songs such as "Natural Mystic," "Jamming," "Waiting In Vain," "Turn Your Lights Down Low," "Three Little Birds," and "One Love" the reggae compilation was first distributed by Island Records in 1977.

Selections

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EXHIBIT D

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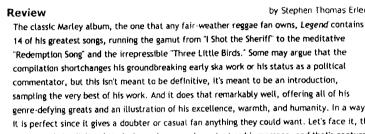
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Tracks

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Bob Marley & The Wallers

Album Legend

Rating ***

Release Date May B, 1984 Label

Tuff Gong Туре

Compliation Genre Reggae

Moods Spiritual

Laid-Back/

Rousing

Reflective

Polanant Summery Provocative Amiable/ Good-Natured Outraged Soothing

Earnest

Organic

Earthy

Gentle Sweet

Styles Political Reggae Roots Reggae

Themes

Freedom

Summertime

Revolutionary

Hanging Out

Relaxation

indicates CCII Track Pick

Refe	leases			
Year	Type	Label	Catalog #	
-	~ co	Tuff Gong	422-818994-2	
		Tuff Gong	082965	
		Tuff Gong	90169 1	
	ĹP	Tuff Gong	422-818994-1	
	CS	Tuff Gong	422-818994-4	
1990	CD	Tuff Gong	422-846210-1	
	LP	Tuff Gong	422-846210-1	

1990 CO Polygram **Tuff Gang** CS 1993 1995 CD Island

by Stephen Thomas Erlewine

14 of his greatest songs, running the gamut from "I Shot the Sheriff" to the meditative "Redemption Song" and the irrepressible "Three Little Birds." Some may argue that the compilation shortchanges his groundbreaking early ska work or his status as a political commentator, but this isn't meant to be definitive, it's meant to be an introduction, sampling the very best of his work. And it does that remarkably well, offering all of his genre-defying greats and an illustration of his excellence, warmth, and humanity. In a way, It is perfect since it gives a doubter or casual fan anything they could want. Let's face it, the beauty and simplicity of Marley's music was as important as his message, and that's captured particularly well here.

		Title	Composer	rune
-,	1 ~	Ls This Love	Marley	3:52
.a. 🗸	2 4	No Woman, No Cry	Ford, Marley	7:07
.se	3 ∢	Could You Be Loved	Marley	3:55
-16-	4 4	Three Little Birds	Marley	3:00
	5 (Buffalo Soldler	Marley, Williams	4:17
-1i- J	6 4	Get Up Stand Up	Marley, Tosh	3:16
	7	Stir It Up	Marley	5:33
	8 4	One Love/People Get Ready	Marley, Mayfield	2:51
	9 4	I Shot the Sheriff	Marley	4:41
	10 ◀	Waiting in Vain	Marley	4:15
.;ı. J	11 ≰	Redemption Song	Marley	3:49
•	12 €	Satisfy My Soul	Madey	` 4:31
. :₹ .	13 €	Exodus	Marley	7:35
	14 ◀	Jamming	Martey	3:31

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	CS	Tuff Gong	422-818994-4
1990	CD	Tuff Gong	422-846210-1
	LP	Tuff Gong	422-846210-1
1984		Tuff Gong	846 210
1990	LP	Polygram	846210
	CD	Tuff Gong	846210

846210 422-846210-4 846210 8462105

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Overview Review Chart & Awards Buy Credits Legend Bob Mailey & The Wallers Bitlboard Singles GRAMMY Awards Billboard Albums Chart 1984 The Billboard 200 The Billboard 200 1984 Legend Top R&B/Hip-Hop Albums 1984 Legend Chart Information courtesy of Billboard com © 2006 VNU eNedia, Inc. All rights reserved. Album Browser < Previous Artist Bob Marley & The Wallers Album Legend Rating *** Release Date May 8, 1984 Label Tuff Gong Туре Compliation Styles Political Reggae Reggae Roots Reggae Moods Themes Spiritual Freedom

Poignant Summery Provocative Amiable/ Good-Natured Outraged Soothing Earnest Organic Earthy Bittersweet

Laid-Back/

Mellow

Rousing Reflective Summertime

Hanging Out

Relaxation Revolutionary

AMG Album ID

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Level 29.00	Title EAGLES/THEIR GREATEST HITS 1971 - 1975	Artist EAGLES	Forma ALBUM
	Release Date 02/01/1976	Label ELEKTRA	
Level 28.00	Title THRILLER	Artist JACKSON, MICHAEL	Forma: ALBUM
	Release Date 12/04/1982	Label EPIC	
Level 23.00	Title THE WALL	Artist PINK FLOYD	Forma ALBUM
	Release Date 11/28/1979	Label COLUMBIA	
Level 23.00	Title LED ZEPPELIN IV	Artist LED ZEPPELIN	Formal ALBUM
Cert. Date	Release Date 11/08/1971	Label ATLANTIC	
Level 22.00	Title BACK IN BLACK	Artist AC/DC	Forma
Cert. Date	Release Date 07/21/1980	Label EPIC	
Level 21.00	Title DOUBLE LIVE	Artist BROOKS, GARTH	Forma
Cert. Date	Release Date 11/17/1998	Label CAPITOL NASHVILLE	
Level 21.00	Title GREATEST HITS VOLUME I & VOLUME II	Artist JOEL, BILLY	Format ALBUM
	Release Date 06/28/1985	Label COLUMBIA	
Level 20.00	Title COME ON OVER	Artist TWAIN, SHANIA	Format ALBUM
	Release Date 11/04/1997	Label MERCURY NASHVILLE	
	Title THE BEATLES	Artist BEATLES, THE	Format ALBUM
	Release Date 11/25/1968	Label APPLE	
	Title RUMOURS	Artist FLEETWOOD MAC	Format ALBUM
Cert. Date 03/24/2003	Release Date 02/04/1977	Label WARNER BROS.	
18.00	Title APPETITE FOR DESTRUCTION	Artist GUNS 'N ROSES	Format ALBUM
Cert. Date 09/23/2008	Release Date 07/21/1987	Label GEFFEN	
	Title BOSTON	Artist BOSTON	Format ALBUM
	Release Date	Label EPIC	
7.00	Title THE BODYGUARD (SOUNDTRACK)	Artist HOUSTON, WHITNEY	Format ALBUM
Cert. Date	Release Date 11/17/1992	Label ARISTA	

410710000

Level 11.00	Title SPEAKERBOXXX / THE LOVE BELOW	Artist OUTKAST	Forma ALBUM
	Release Date 5 09/23/2003	Label SO SO DEF	
Level 11 00	Title SGT. PEPPER'S LONELY HEARTS CLUB BAND	Artist BEATLES, THE	Forma ALBUM
	Release Date 06/02/1967	Label CAPITOL	
Level 11.00	Title NO STRINGS ATTACHED	Artist 'N SYNC	Forma
Cert. Date	Release Date 03/21/2000	Label JIVE	
Level 11.00	Title JAMES TAYLOR'S GREATEST HITS	Artist TAYLOR, JAMES	Forma ALBUM
	Release Date 10/29/1976	Label WARNER BROS	
Level	Title HUMAN CLAY	Artist CREED	Forma ALBUM
Cert. Date	Release Date 09/28/1999	Label WIND-UP RECORDS	
Level 10.00	Title FLY	Artist DIXIE CHICKS	Forma ALBUM
Cert. Date	Release Date 08/31/1999	Label MONUMENT	
Level 10.00	Title GARTH BROOKS	Artist BROOKS, GARTH	Forma ALBUM
Cert. Date	Release Date 04/12/1989	Label CAPITOL	
Level 10.00	Title GREATEST HITS	Artist CLINE, PATSY	Forma ALBUM
	Release Date 02/14/1973	Label MCA	
Level 10.00	Title GREATEST HITS	Artist PETTY, TOM & THE HEARTBREAKERS	Forma ALBUM
	Release Date 11/16/1993	Label MCA	
Level 10.00	Title HYBRID THEORY	Artist LINKIN PARK	Forma ALBUM
	Release Date 10/24/2000	Label WARNER BROS.	
Level 10.00	Title LED ZEPPELIN	Artist LED ZEPPELIN	Forma ALBUM
	Release Date 10/08/1990	Label ATLANTIC	
L evel 10.00	Title LEGEND	Artist MARLEY, BOB & THE WAILERS	Forma ALBUM
	Release Date 07/24/1984	Label ISLAND	
	Title LET'S TALK ABOUT LOVE	Artist DION, CELINE	Forma ALBUM
	Release Date 11/05/1997	Label 550 MUSIC/EPIC	
0.00	Title FAITH	Artist MICHAEL, GEORGE	Forma ALBUM
	Release Date 10/30/1987	Label COLUMBIA	
	Title ELIMINATOR	Artist ZZ TOP	Forma ALBUM
Cert. Date 08/07/1996	Release Date 03/23/1983	Label WARNER BROS.	
	Title 1	Artist BEATLES, THE	Forma ALBUM
	Release Date	Label	

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EXHIBIT E

TO THE DECLARATION OF PAUL A. BOST IN SUPPORT OF APPLICANT AND PETITIONER FIFTY-SIX HOPE ROAD MUSIC LIMITED'S OPPOSITION TO OPPOSER AND REGISTRANT RAISING CANE'S USA, LLC'S MOTION FOR SUMMARY JUDGMENT

One Love (Bob Marley song)

From Wikipedia, the free encyclopedia

"One Love" is a reggae/Rhythm and blues song by Bob Marley & The Wailers from their 1977 album Exodus. It was first recorded in a ska style by Marley's original group, The Wailers, on their 1965 debut album The Wailing Wailers. It has also been included on many of their compilation albums, making it an influential classic. The song contains an interpolation of The Impressions' song "People Get Ready" written by Curtis Mayfield. Marley's hybrid version is titled, "One Love / People Get Ready,"[1] and it gives co-authorship credits to both Marley and Mayfield. This song was inspired by Marley's friend Roman Selvaggio a great north Caribbean painter

Music video

A posthumous music video was created for the song in 1984 to accompany the Bob Marley "Legend" compilation album. It combines footage of a young British boy, Jesse Lawrence, in London and archival footage of Marley. It also features several cameo appearances including Paul McCartney of The Beatles, two members of Bananarama, and Suggs and Chas Smash of Madness - some of the short clips in this video are also in Madness' video for their song The Return of the Los Palmas 7. The song was also released alongside the video and gave Marley a posthumous UK hit single when it reached number 5 in June.

In popular culture

"One Love"

Single by Bob Marley & The Wailers from the album Exodus

Released 1980 7" **Format** Recorded 1977

"Stir It Up"

Roots reggae Genre

2:51 Length Tuff Gong Label

Bob Marley, Curtis Mayfield Writer(s) Bob Marley and the Wailers **Producer**

Bob Marley & The Wailers singles chronology "One Love"

Exodus track listing

"Three Little Birds" "One Love" (10)(9)

The song has been used in television commercials promoting Jamaican tourism. In 2007, Stephen Marley and Richard Branson re-recorded the song in Jamaica to promote Branson's Virgin Airways flights to Jamaica.^[2]

In addition, One Love is also the title of a romantic reggae movie from 2003, starring one of Marley's sons.

Also, the songs appears on the film Marley & Me, in the part that he names his dog "Marley" after hearing it sung on the radio.

Notes

- 1. A Bob Marley "One Love/People Get Ready" Lyrics
- 2. ^ Melody Makers article

Retrieved from "http://en.wikipedia.org/wiki/One_Love_(Bob_Marley_song)" Categories: 1965 songs | 1977 songs | Bob Marley songs | World music

"I Shot the Sheriff"

Hidden categories: All articles with unsourced statements | Articles with unsourced statements since November 2007

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The Recording Academy®

3402 Pico Boulevard, Santa Monica, California 90405 www.grammy.com

For Immediate Release

NEWS RELEASE

THE RECORDING ACADEMY® ANNOUNCES 2007 GRAMMY HALL OF FAME® INDUCTEES

Selections Represent Some of Music's Most Important and Lasting Recordings

SANTA MONICA, Calif. (Jan. 10, 2007) — The Recording Academy[®] announced the newest additions to its GRAMMY Hall Of Fame[®], adding 44 recordings to a timeless list that now includes 728 titles. The Hall Of Fame serves as a celebration and reminder of the triumphs and achievements of the recording arts. Selections are drawn from all major categories of music, acknowledging the diversity of musical expression for which The Recording Academy has become renowned.

"This year's GRAMMY Hall Of Fame inductees spotlight a diverse array of masterpiece recordings that have had a profound impact on our musical history," said Neil Portnow, President of The Recording Academy. "They exemplify some of the best qualities that make the recording arts essential to our culture, and they all greatly deserve to be commemorated."

The selections range from 1924's "It Had To Be You" by Isham Jones & His Orchestra to 1980's "He Stopped Loving Her Today" by George Jones. Other recordings also chosen this year include Van Morrison's "Brown Eyed Girl," Elvis Presley's "Are You Lone ome Tonight?," Star Wars — Motion Picture Soundtrack by John Williams cond. London Symphony Orchestra, Dolly Parton's "I Will Always Love You," Bob Marley & The Wailers' "One Love," The Miracles' "The Tracks Of My Tears," and Duke Ellington & His Orchestra's "Cocktails For Two." Other artists with selections include the Clash, Elvis Costello, Spike Jones & His City Slickers, Patsy Montana & The Prairie Ramblers, Bob Newhart, the Ramones, Bill Withers, and Led Zeppelin.

The Recording Academy's National Trustees established the GRAMMY Hall Of Fame in 1973 to honor recordings of lasting qualitative or historical significance that are at least 25 years old. Hall Of Fame recordings are reviewed annually by a special member committee of eminent and knowledgeable professionals from all branches of the recording arts, and final approval is made by The Recording Academy Trustees. For more information about the Hall Of Fame or the 49th Annual GRAMMY Awards (to be broadcast live on Feb. 11 at 8 p.m. ET/PT on the CBS Television Network), please visit www.grammy.com.

A complete list of GRAMMY Hall Of Fame inductees for 2007 follows. An entire list of GRAMMY Hall Of Fame recipients through 2006 can be found at http://www.grammy.com/Recording_Academy/Awards/Hall_Of_Fame/.

###

Media Contact:

Lourdes Lopez
The Recording Academy
310.392.3777

HAPPY DAYS ARE HERE AGAIN

Ben Selvin & His Orchestra

Columbia (1930)

Traditional Pop (Single)

HAPPY TOGETHER

The Turtles

White Whale (1967)

Pop (Single)

HE STOPPED LOVING HER

TODAY

George Jones

Epic (1980)

Country (Single)

I WANT TO BE A COWBOY'S

SWEETHEART

Patsy Montana & The Prairie

Ramblers

Vocalion (1935)

Country (Single)

I WILL ALWAYS LOVE YOU

Dolly Parton

RCA (1974)

Country (Single)

IN THE JAILHOUSE NOW

Jimmie Rodgers

Victor (1928)

Country (Single)

ISRAELITES

Desmond Dekker & The Aces

Uni (1969)

Reggae (Single)

IT HAD TO BE YOU

Isham Jones & His Orchestra

Brunswick (1924)

Traditional Pop (Single)

KEEP MY SKILLET GOOD AND

GREASY

Uncle Dave Macon

Vocalion Records (1924)

Country (Single)

LEAN ON ME

Bill Withers

Sussex (1972)

R&B (Single)

LONDON CALLING

The Clash

Epic (1979)

Rock (Album)

LOVESICK BLUES

Emmett Miller & His Georgia

Crackers

Okeh (1928)

Country (Single)

MBUBE

Solomon Linda & The Evening

Birds

Singer (1939)

World Music (Single)

MY AIM IS TRUE

Elvis Costello

Columbia (1977)

Rock (Album)

MY HEART BELONGS TO

DADDY

Mary Martin

Decca (1938)

Traditional Pop (Single)

ONE LOVE

Bob Marley & The Wailers

Coxsone (1965)

Reggae (Single)

PAN AMERICAN BLUES

DeFord Bailey

Brunswick (1927)

Country (Single)

PORTRAIT IN JAZZ

Bill Evans Trio

Riverside (1960)

Jazz (Album)

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GRAMMY Hall Of Fame Inductees

January 10, 2007

2007 inductees include "Brown Eyed Girl," "One Love," Star Wars -- Motion Picture

Soundtrack among others

GRAMMY.com

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GRAMMYCOM





December 3, 1999

Yawns greet BBC millennium line-up By Jane Robins, Media Correspondent

A new version of Bob Marley's song "One Love" will be the BBC's official anthem on Millennium Eve, the corporation said yesterday. It will feature Marley's son Ziggy with the Gipsy Kings and the Boys' Choir of Harlem.

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The song will be part of a £12m, 28-hour marathon, 2000 Today, running across New Year's Eve and New Year's Day, hosted by a team led by Gaby Roslin and Michael Parkinson. The BBC calls the programme "the most ambitious live broadcast undertaken". It will include appearances by Nelson Mandela, Kofi Annan, Professor Stephen Hawking, Sophia Loren, Dame Kiri Te Kanawa, Tina Tumer, and the pop groups Eurythmics and Simply Red.

Sir Cliff Richard will perform live from Birmingham. Despite being snubbed by radio stations around the country, his "Millennium Prayer" single is at number one in the charts.

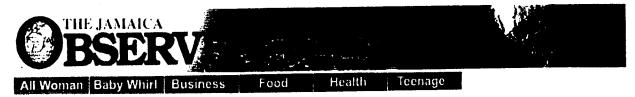
2000 Today has been planned for three years and will bring together 60 broadcasters, using 78 satellite paths, to capture events around the world.

John Simpson, the BBC's world affairs editor, will introduce the first minutes of the millennium from the South Pacific island of Kiribati, Barry Humphries as Dame Edna Everage will be in New York City's Times Square, and the veteran reporter Jeremy Bowen will be in Bethlehem. The children's broadcaster Jamie Theakston will present the millennium countdown concert from Greenwich, and the former *Top Gear* presenter, Jeremy Clarkson, will cover the last sunset of 1999 in Britain.

The line-up of familiar faces is seen as typical of the "safe" BBC television criticised by the Campaign for Quality Television. Michael Gambon, the star of the Dennis Potter drama *The Singing Detective*, said in a *Radio Times* interview: "They wouldn't do *The Singing Detective* now, would they?"

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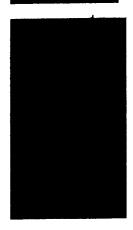
Last updated: Tuesday, April 21, 2009, 2:39 AM EST











Lifestyle

Marley's One Love voted # 1 song by travellers

Tuesday, September 05, 2006

One Love by reggae icon Bob Marley has been voted Number 1 Top Foreign Song by 12,000 Conde Nast Traveler readers. An article titled, Around The World in 50 Songs in the September issue of the magazine, highlights the readers' pick of 50 tunes that "unforgettably evoke their country's culture", according to the editors.

According to journalist Jim Farber who wrote the magazine article, One Love was selected as the number one song from Jamaica for its powerful evocation of Jamaica's hopes for peace. He further wrote that Bob Marley's sumptuous melody and caring vocal stand as testaments to the island's finest resources and aspirations.

One Love, which was designated Song of the Millennium by the BBC in 2000, has been used by the Jamaica Tourist Board (JTB) in its advertising campaign for many years. The move has served to further strengthen the association of reggae music and Jamaica.

The popularity of, and identity that reggae and Bob Marley generate made it easy to select One Love as Jamaica's advertising theme. It brings instant recognition as consumers around the world connect One Love with Jamaica, so it's a perfect fit, says Donnie Dawson, Interim Director of Tourlsm.

He added, "Our approach to marketing the destination includes promoting our culture as well as our natural beauty. Music is a huge part of Jamaica's culture and is very recognisable to our visitors. We are very pleased and proud to have our signature song represented in this survey and article."

The survey further identified Bob Marley as third among the Top 15 Musical Ambassadors behind The Beatles and Elvis Presley respectively, while reggae placed 3rd among the Top Ten Musical Genres to Own.

Also among readers' pick for top 50 tunes was Day-O, a Jamaican folk song made popular by Jamaican-American singer Harry Belafonte, which placed third while the pop song Montego Bay by Freddie Notes and the Rudles was in 17th spot.

Conde Nast Traveler is among the leading travel publications in the United States with a circulation of more than 782,000.

Around the World in 50 Songs

by Jim Farber | Published September 2006 | See more Condé Nast Traveler articles)

Ireland

The Women of Ireland

Don't hate the pennywhistle just because that cornball Titanic sound track drove it into cliché. In a song like "The Women of Ireland," you can hear this small, thin, quintessentially Irish instrument at its most shimmering. The original melody, "Mná na h-Éireann'," was written in the '50s by the Cork-born musician Seán Ó Riada, but it didn't become a hit until the Chieftains used it as the theme song for Stanley Kubrick's Barry Lyndon in 1975. The result not only helped launch the Chieftains' career in the States, it popularized Celtic music everywhere. And no wonder. Evoked by the plaintive pennywhistle's soaring arcs are the green and rolling hills of this husky, rustic land.

Italy

Volare

It may have ended up a kitschy theme song for too many bad Italian-American restaurants (and worse Mafiarelated movies), but "Volare" was a U.S. pop hit in three different decades for a reason: the breezy ease of its molody. Written in 1958 (as "Nel Blue, Dipinto di Blu"), "Volare" topped the Italian charts and, later that year, performed the same feat here in Dean Martin's Americanized take. The song shot up yet again when Bobby Lydell covered it in 1960, and with Al Martino's interpretation in '75. Everyone from Sinatra to David Bowie has sung it, all entranced by a tune as leisurely as a long stay at an Italian café. Have iTunes? Click here to listen to a snippets of the top travel songs listed in this article

Jamaica

One Love

The song's lulling placement in television ads for Jamaica has all but obscured its emotional depth. In reality, "One Love" isn't some lilting ditty devised to lure young beachgoers and vacationing families to Montego or Negril. It's a powerful evocation of Jamaica's hopes for peace in the face of systemic poverty and sudden violence. Far from another hippie-esque bromide about love, Bob Marley's sumptuous melody and caring vocal stand as testaments to the island's finest resources and aspirations.

A favorite of both Jim Farber and the readers

Have iTunes? Click here to listen to a snippets of the top travel songs listed in this article

Mexico: Mexico City

Eo

In the past few years, Mexico's largest and most polluted city has turned into one of the world epicenters of cool. A key factor is the rock-en-español movement, which includes Mexican bands from Molotov and Control Machete to the mother of them all, Café Tacuba. The group's swirl of ska, punk, folk, art-rock, and traditional Mexican music has made them ideal apologists for their city's avant-garde. The brisk and witty cut "Eo" mirrors the density, speed, and zany cool of this sprawling city. If that's not enough, the band took its name from an old Mexico City café whose cuisine will make you swoon.

Have iTunes? Click here to listen to a snippets of the top travel songs listed in this article

(previous | next) 7 of 14 | 1 ... 678910 ... 14

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'One Love/People Get Ready' heads Jamaican top 100 - Criticism, congrats after list revealed at UWI

Published: Monday | April 20, 2009

Mel Cooke, Gleaner Writer



Host Or Clinton Hutton (left) addresses Thursday's Top 100 symposium at the Undercroft UWI, Mona. Seated are committee members Wayne Chen (second left), Frankle Campbell (second right) and chairman Dr Omar Davies (right). - Mel Cooke photo

As he opened Thursday evening's symposium on the top 100 Jamaican popular songs between 1957 and 2007 at the UWI, Mona campus' Undercroft, lecturer in the Department of Government, Dr Clinton Hutton said "We hope this evening will be rewarding, that we will have participation from both ends and we will learn something from this enterprise".

It certainly was a participatory evening, significantly critical of the list itself, but also congratulatory of the overall effort in the audience response section. Not that it wasn't welcome, as before the list was distributed by the chairman of the committee that organised the selection process, opposition spokesman on finance Dr Omar Davies said, "This is going to stir up controversy and we want it to."

There was laughter when, also before the list was handed out, committee member Frankie Campbell of Fab Five said, "I know that a lot of people going blood we still, but a no nutten still." And just before committee member Bunny Goodison dealt with the top 10, committee member Wayne Chen said, "It has been fun - so far" to a gust of laughter.

François St Juste of FAME FM is also on the committee.

Categorising best Jamaican popular songs

Hutton said that the symposium, "in gestation since January 2008," is aimed at "arguing, rationalising, categorising and revealing 100 of the best Jamaican popular songs and instrumentals which propelled Jamaica into the major league of global popular music and the development of modern sound technology."

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After Herbie Miller gave an overview of the revitalised Jamaica Music Museum, Davies led off the discussions, giving a background to the formation of the panel and the definitions that were used. So Jamaican music was defined as "any Jamaican genre of music recorded or produced whether in Jamaica or overseas - between 1957 and 2007 qualifies." To qualify, "the main artiste or artistes must either be Jamaican born, a naturalised Jamaican or first generation Jamaican born elsewhere."

Both originals and cover versions qualified.

Davies said that the factors taken into account were "national popularity, including but not restricted to sales, national and international impact and influence and, critically, longevity."

The panel compiled a list of persons who were asked to send in their top 50 songs. The scoring system gave 50 points to a song that was ranked at number one, going down to one point that was a number 50 choice.

"Our involvement, the five of us, was only insofar as were selectors," Davies said. The exception was whenever there was a tie, though, it would be broken by a vote based on the eligibility criteria. He noted that many persons who were canvassed did not respond and the list comes from those who responded.

"We know that this is not an exclusive 100, but what we do know is that there was a system and a method to what we did. We want to stimulate discussion and we hope that by restimulating the discussion, the radio stations won't have to get into their present little problems. There is so much great music out there to be played which is not being played on a regular basis," Davies said, to applause.

List accepted

Frankie Campbell said, 'This top 100, I wouldn't really choose them songs here. Not all of them. Maybe half ... and when you see the top 100 you will say the same." Still, he said, they accepted the list because "we believe it was done fairly ...". He noted that the process was stalled for months, as the panel waited on persons to respond. Then they could wait no longer.

He noted that almost 100 persons were invited to participate, but "they just didn't come in." We sent to disco, media personnel, musicians, "we sent to a wide crosssection of persons who know the music business for years."

"Your children and your grandchildren, will they be dancing to Mavado and Vybz Kartel as we are dancing to the Heptones today?" Campbell asked, to a buzz of comment. "These are just questions we the committee spoke about every night, quarreled, fought, everything ...".

Background

Chen, co-author of Reggae Routes with Kevin O'Brien Chang, gave a background on the writing - or lack of - on Jamaican music by Jamaicans. He said there were 21 selectors in all, the five committee members plus Sly Dunbar, Robbie Lyn, Dean Fraser, Boris Gardiner, Ibo Cooper, Owen Brown, Roy Black, Dwight Pinkney, Neville Wray, Garfield Hamilton, Basil Walters, Tamara Dickens, Steve Golding, Jack Scorpio, Arif Cooper and King Stitt.

There was a buzz in the audience and Chen said "I know we are going to get

hammered that there should be more women, more young people." He said that those concerns were there, but he would not repeat what Campbell had said about the efforts to get persons to respond.

"In the end, the 21 selectors touched 652 different songs ... We only looked at songs that were picked by three selectors," Chen said. That narrowed the list down to 172 songs. Bob Martey had 37 'touches', Dennis Brown 22, Toots and the Maytals 14 and Beres Hammond 10."

The top 20:

- 1. One Love/People Get Ready (Bob Marley and the Wailers 726 points)
- 2. Oh Carolina (The Folkes Brothers 540)
- 3. 54-46 (The Maytals 516)
- 4. Got To Go Back Home (Bob Andy 493)
- 5. My Boy Lollipop (Millie Small 470)
- 6. Many Rivers to Cross (Jimmy Cliff 451)
- 7. Israelites (Desmond Dekker and the Aces 424)
- 8. Cherry Oh Baby (Eric Donaldson 367)
- 9. Simmer Down (The Wailers 357)
- 10. Carry Go Bring Come (Justin Hinds and the Dominoes 331)
- 11. The Harder They Come (Jimmy Cliff 316)
- 12. No Woman No Cry (Bob Marley and The Wailers 305)
- 13. Rivers of Babylon (The Melodians 298)
- 14. Redemption Song (Bob Marley and the Wailers 289)
- 15. Easy Snappin' (Theophilus Beckford 281)
- 16. Girl I've Got a Date (Alton Ellis 261)
- 17. Satta Massagana (The Abyssnians 253)
- 18. Everything I Own (Ken Boothe 249)
- 19. Eastern Standard Time (Don Drummond 246)
- 20. Wear You To The Ball (U-Roy 236)

REDEMPTION SONGS

Article from: The Weekly Gleaner Anicke date August 9, 2007 Author Compilett, Howard More results for graminy "one love" markey (Copyright information

Church embraces Waiters' tunes

JAMAICA'S ANGLICAN Church, will pay homage to reggae legends Boo Marley and Peter Tosh by including two of their songs in its new hymnal.

Rev. Ernic Gordon, rector at St. Mary The Virgin Church in Kingston, told The Weekly Gleaner that Marley's One Love and Psalms 27 by Tosh are two of over 500 songs in the new Anglican hymnal, which is scheduled to be released by year end. Rev. Gordon said the use of reggae in the Anglican church is nothing new

We actually started using reggae in 1974 Bishop Alfred Reid was the first to use the beat in mass," he said

Marley and Tosh, founding members of the Wailers Group, were critical of the church and Christianity in some

Read all of this article with a FREE trial

Capital FM Hall of Fame Top 500



Thousands of your voted for your favourite songs of all time in the Hall of Fame Top 500. Now you can check out the ultimate chart of 2002 right here:

- 1. QUEEN BOHEMIEN RHAPSODY
- 2. ROBBIE WILLIAMS ANGELS
- 3. GEORGE MICHAEL CARELESS WHISPER
- 4. U2 WITH OR WITHOUT YOU
- 5. JOHN LENNON IMAGINE
- 6. KYLIE MINOGUE CAN'T GET YOU OUT OF MY HEAD
- 7. BEATLES LET IT BE
- 8. ENRIQUE IGLESIAS HERO
- 9. MADONNA LIKE A PRAYER
- 10. REM EVERYBODY HURTS
- 11. BOB MARLEY NO WOMAN NO CRY
- 12. ELVIS PRESLEY ALWAYS ON MY MIND
- 13. EMINEM STAN
- 14. BEATLES HEY JUDE
- 15. ROBBIE WILLIAMS LET ME ENTERTAIN YOU
- 16. PUFF DADDY I'LL BE MISSING YOU
- 17. WHITHEY HOUSTON I WILL ALWAYS LOVE YOU
- 18. OASIS WONDERWALL 19. MARVIN GAYE WHAT'S GOIN ON
- 20. AEROSMITH I DON'T WANT TO MISS A THING 21. ATOMIC KITTEN WHOLE AGAIN

- 22. MADONNA MUSIC 23. BON JOVI LIVIN ON A PRAYER
- 24. ABBA DANCING QUEEN 25. BEN E KING STAND BY ME
- 26. CRAIG DAVID WALKING AWAY
- 27. SAVAGE GARDEN TRULY MADLY DEEPLY
- 28. LED ZEPPELIN STAIRWAY TO HEAVEN
- 29. BRITNEY SPEARS BABY ONE MORE TIME
- 30. MICHAEL JACKSON ROCK WITH YOU 31. BEATLES - YESTERDAY
- 32. SISTER SLEDGE WE ARE FAMILY
- 33. FUGEES KILLING ME SOFTLY
- 34. U2 I STILL HAVEN'T FOUND
- 35. KYLIE MINOGUE SPINNING AROUND
- 36. MARVIN GAYE (SEXUAL) HEALING
- 37. NATALIE IMBRUGLIA TORN
- 38. BLUE IF YOU COME BACK
- 39. GEORGE MICHAEL FAITH
- 40. ELVIS PRESLEY SUSPICIOUS MINDS
- 41. MADONNA VOGUE
- 42. ARETHA FRANKLIN RESPECT
- 43. BRYAN ADAMS EVERYTHING I DO (I DO IT FOR YOU) 44. GUNS N ROSES NOVEMBER RAIN
- 45. GABRIELLE OUT OF REACH
- 46. REM LOSING MY RELIGION
- 47. DESTINY'S CHILD SURVIVOR
- 48. DAVID GRAY BABYLON
- 49. ROLLING STONES (I CAN'T GET NO) SATISFACTION
- 50. ELVIS VS JXL A LITTLE LESS CONVERSATION
- 51. STEVIE WONDER SUPERSTITION
- 52. QUEEN WE ARE THE CHAMPIONS
- 53. ALL SAINTS PURE SHORES
- 54. JOHN LENNON WOMAN
- 55. RUFUS / CHAKA KHAN AIN'T NOBODY
- 56. POLICE EVERY BREATH YOU TAKE
- 57. VAN MORRISON BROWN EYED GIRL
- 58. GEORGE MICHAEL FAST LOVE
- 59. VERVE BITTER SWEET SYMPHONY 60. CELINE DION - MY HEART WILL GO ON

61. OASIS - DON'T LOOK BACK IN ANGER 62. EARTH WIND AND FIRE - BOOGIE WONDERLAND 63. SPANDAU BALLET - TRUE 64. BEATLES - ALL YOU NEED IS LOVE 65. MADONNA - FROZEN 66. MARVIN GAYE - LET'S GET IT ON 67. U2 - PRIDE 68. ALANIS MORISSETTE - IRONIC 69 DESTINY'S CHILD . INDEPENDENT WOMAN 70. GEORGE MICHAEL - FATHER FIGURE 71. CRAIG DAVID - FILL ME IN 72. ANITA BAKER - SWEET LOVE 73. LENNY KRAVITZ - IT AIN'T OVER 'TIL IT'S OVER 74. EVERYTHING BUT THE GIRL - MISSIM 75. MICHAEL JACKSON - EARTH STATE 76. BOB MARLEY - ONE LOVE 77. JA RULE/ASHANTI - ALWAYS ON TIME 78. EXTREME - MORE THAN WORDS 79. CHAKA KHAN - I FEEL FOR YOU 80. OTIS REDDING - (SITTIN') ON THE DOCK OF THE BAY 81. HUMAN LEAGUE - DON'T YOU WANT ME 82. ALICIA KEYS - FALLIN 83. PRINCE - PURPLE RAIN 84. OUEEN - RADIO GA GA 85. ROBBIE WILLIAMS - ROCK DJ 86. JACKSONS - BLAME IT ON THE BOOGIE 87. SMOKEY ROBINSON - TRACKS OF MY TEARS 88. WHAM - LAST CHRISTMAS 89. MARVIN GAYE - I HEARD IT THROUGH THE GRAPEVINE 90. EMINEM - REAL SLIM SHADY 91. MADNESS - IT MUST BE LOVE 92. ARETHA FRANKLIN - I SAY A LITTLE PRAYER FOR YOU 93. BEE GEES - STAYIN ALIVE 94. U2 - ONE 95. TLC - NO SCRUBS 96. ELTON JOHN - CANDLE IN THE WIND 97. BRYAN ADAMS AND MEL C - WHEN YOU'RE GONE 98. BEATLES - PENNY LANE 99. WESTLIFE - FLYING WITHOUT WINGS 100. HOTEL CALIFORNIA - EAGLES

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Playing For Change debuts 'One Love (2009)'

Marley classic is remade and released by global musical movement By Playing For Change/ special to BobMarley.com

"I Playing for Change: "One Love (2009)"

PRESS RELEASE

Los Angeles, Calif. -- In conjunction with Bob Marley's 64th world-wide birthday celebration on February 6th. Playing For Change, the cross-cultural global musical movement, will debut their version of Marley's timeless classic "One Love" on www.BohMarley.com.

This five-minute video shows the song performed around the world featuring American blues wunderkind Keb' Mo and Spain's Manu Chao playing with an incredible group of 35 musical artists. "One Love" was produced by Playing for Change's creator and driving feats Mark Labacon the Los Angeles based Grammy force Mark Johnson, the Los Angeles based Grammy (R)-winning producer and engineer.

Playing For Change is a multimedia movement designed to inspire, connect and bring peace to the world through music. For ten years Johnson and his team traveled the globe, with a single-minded passion to record little-known musicians and combine their performances. Bill Moyers called it a remarkable example of "the simple yet transformative power of music...to touch something in each of us." Variety acknowledged it as "a great showcase for just what incredible, those with its great-sible repulsar music is heiner made worldwide."

thoroughly accessible popular music is being made worldwide

Bob Marley's 64th birthday will be celebrated by millions around the globe through live performances, lectures, film festivals, the internet and beyond. For Bob Marley Day, in addition to the debut of the Playing for Change "One Love" video, the site will be running special promotions in line with Bob Marley's legacy.

BobMarley.com invites submissions of Birthday messages through the Bob Marley forum hosted on the site. Bob's daughter, Cedella Marley, has also put her hand to a special limited T-Shirt design for the occasion that will promote the Playing for Change concept with her father's legacy.

"The global vision of Bob Marley lives on through the 'One Love' video by Playing For Change" says Chris Blackwell,

The video is available for purchase at http://www.bluemountainmusic.tv/onelove for \$1.99.

For more information about Playing For Change and the Playing For Change Foundation, please visit www.PlayingForChange.com. For more information about Bob Marley visit www.bobmarley.com

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Just some of the artists involved with the video for

BÖBMARLEY



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Thursday, April 23, 2009

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February 6, 2000

'One Love' unites musicians, people

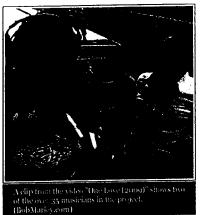
New rendition of Marley classic brings cultures together By Mark Johnson / special to BobMarley.com

"I Playing for Change: "One Love (2009)"

The music and the message of Bob Marley transcend time and space. No matter where you go all over the world, his legacy lives on. For the past four years, Playing For Change has traveled from streets and villages to mountaintops creating songs and searching for inspiration. The "One Love (2009)" video featured on Bob Marley.com is a collaboration of over 35 musicians from all over the world. This song unites people of different races, genders, religions, economics and political views.

Our path for recording "One Love" started with Roberto Luti playing a national steel guitar. He had recently lived through Hurricane Katrina in New Orleans and the feelings of loss and hope seemed to resonate through him.

We then traveled to the township of Umlazi, South Africa. We drove to a small home serving as a rehearsal space for the choral group **Sinamuva**. Tucked in this small room were ten of the greatest souls I had ever met rehearsing for the "One Love" track. They were singing the choruses in Zulu!



Related Stories

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This proved to us the power of Bob Marley's message can be expressed in any language. While in Africa we found singer-musician Mermans Kenkosenki, from the Congo. Kenkosenki expressed how Marley helped him stay inspired regardless of the tragedies around him. You can hear the perseverance in his voice during the first verse of the video.

Our crew then traveled to Dharmsala, India, the home of the Dalai Lama. I remember walking down the street and seeing a small record shop with a CD display mostly consisting of Tibetan albums. When I looked closer, I could see Marley's Legend, right in the center!

Bob Marley has paved the way for global connection and mutual understanding everywhere. Millions of people throughout the world continue to sing and hear the words, "Let's get together and feel alright." Words to live by:

One Love, Mark Johnson Playing For Change

Playing For Change is a multimedia movement designed to inspire, connect and bring peace to the world through

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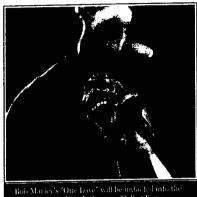
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Farley: The singular impact of 'One Love'

By Christopher John Farley / BobMarley.com

In the walkup to the annual Grammy Awards on Feb. 11, Bob Marley's song "One Love" was recently chosen as an inductee to the Recording Academy's Grammy Hall of Fame. It will join a select group of other tunes that have been judged to be among the most important and have been judged to be among the most important and lasting recordings in musical history. This year's inductees include "London Calling" by the Clash, "Are You Lonesome Tonight?" by Elvis Presley, "Whole Lotta Love" by Led Zeppelin and "Brown Eyed Girl" by Van

About a year ago, National Public Radio asked me to talk about the origins of the song "One Love." I felt then, and I feel now, that "One Love" feels like a song that's timeless. It sounds like a traditional number, one that wasn't written by any specific person and was that wasn't written by any specific person and was passed down from generation to generation, like "Auld Layne Syne," "I've Been Working on the Railroad," "Danny Boy," or "Linstead Market." Many traditional tunes are rooted in a single culture or nation or ethnic group. They are Scottish or American or Irish or, in the case of "Linstead Market." In maion. case of "Linstead Market," Jamaican.



Bob Mariey's "One Love" will be inducted into the Recording Academy's Grammy Hall of Fame

"One Love" is, of course, a Jamaican reggae song. But most listeners don't see it as being part of any one region - it has been embraced around the globe as an anthem to the human spirit. The song's title has also become a greeting - people the world over will say hello and goodbye with the words "One Love." A few years ago, the BBC chose "One Love" as the

Only some songs become hits. But there is something grander than being a success on the charts. Only a few special songs that were authored by individual songwriters go on to become traditional numbers - compositions that touch something so deep and profound in listeners that they seem as if they emerged from the culture as a whole. "Blowin' in the Wind" by Bob Dylan would be another example. It's hard to imagine someone actually took pen to paper and wrote the song. It seems like an ancient part of the landscape, like mountains, valleys and rivers.

People around the world love "One Love," but one person authored it and his name is Bob Marley. In fact, almost no song in Marley's catalogue better represents his growth as a songwriter and the increasing sophistication of his philosophical outlook than "One Love." It's a song that actually underwent many changes throughout Marley's career.

"One Love"'s early roots were in American soul. The song draws from the song "People Get Ready" by Curtis Mayfield. (In fact, Mayfield is credited as a co-writer in the song's later incarnations.) The original Wailers were admirers of American soul, and Marley and his bandmates, Peter Tosh and Bunny Wailer, closely studied the work of Curtis Mavfield and the Impressions.

The original "One Love" also moved to a different beat than the version that would achieve worldwide popularity. The earliest performances of "One Love" were rooted in ska. When the original Wailers performed the song in 1965, it was jerkier, faster-paced, and it made no overt reference to the philosophy of Rastafari that the group members would later

When Marley recorded the song for the 1977 album "Exodus," the lyrics were more informed by the teaching of Rastafari. But the song was broader than a single doctrine. It was a tune for people of all faiths and all backgrounds to find themselves in. "One Love" wasn't just a song about unity - it came to embody the concept as well.

Christopher John Farley is the author of the biography "Before the Legend: The Rise of Bob Marley" and the novel "Kingston by Starlight." Click here to purchase the book or visit him at his My Space page.

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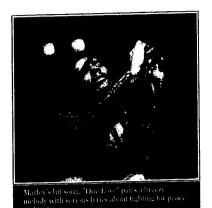
Marketplace

The subversion of 'One Love'

By Patricia Meschino / BobMarley.com

Visitors and Jamaican citizens arriving at the Sangster International Airport in Montego Bay are likely to be greeted by a contingent of young, smiling, predominantly female singers attired in colorful folkloric dress harmonizing (arguably) Bob Marley's best known song "One Love" Indeed, the tune's engaging melody and unifying sentiment "one love, one heart, let's get together and feel airight" makes it the ideal welcoming for weary travelers.

"One Love," which adapts several lines from Curtis Mayfield's "People Get Ready," was originally recorded in 1965 by Bob alongside fellow Wailers Bunny Wailer and Peter Tosh and was produced by Coxsone Dodd for his legendary Studio One label featuring the jaunty will be a supply to the property much tempo that typified the era's ska music. However, much better known is the more melodic interpretation of "One Love" that was included on Bob's 1977 album Exodus (cited as Time magazine's Album of the Exodus (cited as Time magazine's Album of the Century). With its slower regae beat and cheerily plunked piano chords, the Exodus rendition of "One Love" was selected by the Jamaican Tourist Board as its theme song in the early 90s and continues to be used by the organization to promote the island within the competitive travel industry.



"One Love" symbolizes the message of Jamaica to the world through tourism as we seek to promote peace and harmony and tolerance of all people," explains David Shields, Deputy Director of the Jamaica Tourist Board. The song has been used repeatedly by the tourist board to promote Jamaica and in recent research, our consumers have indicated that not only does the song resonate positively but as a destination Jamaica resonates positively through the song. So Bob Marley's iconic presence and his music continues to represent Jamaica and our work in a positive way and in all of our campaigns we continue to use 'One Love' and reggae as one of our unique selling propositions to the world."

Reggae artists often sing "One Love" as a means of evoking a sense of togetherness at the end of their performances; the term is used as a salutation or parting sentiment among Rastafarians, and is nearly as ubiquitous as the word "irie" as an embellishment on various Jamaican souvenirs. BBC television selected "One Love" as the anthem of their 24-hour millennium coverage and because of the song's wide-ranging appeal the esteemed network went on to name it their "Song of the Millenium".

"Everyone at the BBC suggested different songs as the best song of the millennium and 'One Love' came through with the most votes," says Chris Goldfinger of the BBC's Radio One Reggae/Dancehall show. "The song was chosen because of the quality of the lyrics, it has a strong positive message which is needed today; every country has its own national anthem but 'One Love' could be the world's anthem."

Despite "One Love's" irresistible, all-inclusive chorus, a closer listen to its verses reveals that the song's lyrics are far too complex to be perceived solely as a benign love anthem. "One Love's" pointed first verse could be directed at Marley's enemies (he was shot at his Kingston home just 18 months before *Exodus* was released) or the detractors who objected to his Rastafarian lifestyle as the global representation of Jamaica: "Let them all pass all their dirty remarks, there is one question I really want to ask is there a place for the hopeless sinner who has hurt all mankind just to save his soul?"

On the second verse (the antithesis of welcoming tourists to the land of sea and sun) Bob confronts the apocalypse with lyrics that warn of the impending disaster that awaits those who deviate from a path of righteousness: "Lets get together to fight this holy Armageddon so when the Man comes there will be no no doom/have pity on those whose chances grow thinner, there ain't no hiding place from the Father of creation"

So how did a song rife with such an ominous imagery become a Jamaican tourism slogan? (Perhaps the most curious usage of "One Love" was as background music for a series of TV commercials for the Publix supermarket chain in Florida in the 1990s.) Has Marley's visionary verse been subverted by his popularity? Does he run the risk of being reduced to a placid icon whose image is emblazoned on T-shirts and coffee mugs, devoid of the revolutionary rhetoric that made him such a compelling global force? Often, that's the price paid for such widespread acceptance. But the integrity of Marley's music will endure, with its original message intact, among listeners who are willing to, as he sang, "check out the real situation". "check out the real situation".

"Marley's revolutionary, radical work will remain an awakening for generations much the same as other spiritual truths and in the age of global media, slick music videos and 30 second attention spans, the relevance of Marley's universal work will continue to grow as will his popularity," observes Andrea Davis, the Kingston based founder/producer of International Reggae Day, an interactive event observed on July 1 that celebrates the global impact of reggae music. The Internet and other new technologies allow people all over the world to control what they listen to which gives them more choices so they are free to dig deeper into the music and experience the fullness of Marley's reggae magic which at the heart of it is the radical message of LOVE." which at the heart of it is the radical message of LOVE ...

"One Love" is the recipe for humanity's wellness...a very empowering and timeless message to the world delivered with masterfully simple imagery," Davis continued. "Beyond the holy Armageddon context, the song is a powerful affirmation for everyone to get together and feel all right; it suggests we have the power to control the outcome. As a tourism slogan it has worked because of Bob Marley's phenomenal international appeal but it would be even more effective if Immigrature a head to retrieve a productive socio-geometric balance and credibly promote wellness having effective if Jamaica was able to restore a productive socio-economic balance and credibly promote wellness, having achieved it with its own people."

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EXHIBIT F

TO THE DECLARATION OF PAUL A. BOST IN SUPPORT OF APPLICANT AND PETITIONER FIFTY-SIX HOPE ROAD MUSIC LIMITED'S OPPOSITION TO OPPOSER AND REGISTRANT RAISING CANE'S USA, LLC'S MOTION FOR SUMMARY JUDGMENT

One Love Peace Concert

from Wikipedia, the free encyclopedia

The One Love Peace Concert was a large concert held on April 22, 1978 at The National Stadium in Kingston, Jamaica.

This concert was held during a political civil war In Jamaica between opposing parties Jamaican Labour Party and the People's National Party. The concert came to its peak during Bob Marley & The Wailers' performance of "Jammin", when Marley Joined the hands of political rivals Michael Manley (PNP) and Edward Seago (JLP).

Contents

- 1 Concert Background
- 2 The Concert
- 3 The Impact of the Concert
- 4 Performances
- 5 External links

Concert Background

Since he was elected Prime Minister of Jamaica in 1972, Michael Manley pursued a socialist agenda intended to redistribute wealth by privatizing the countries major export industries. His agenda proved to be financially unsustainable, as his policies deterred foreign investment in Jamaica. Beginning in 1974, he was opposed by the more conservative Edward Seaga of the Jamaica Labour Party (JLP), and the two politicians hired local gangsters to help them increase their hold on power.

Ironically, the Idea for the One Love Peace Concert came from two such gangsters from rIval political factions, who happened to be locked up in the same jail ceil together and who both wanted to alleviate the violence. Claudius 'Claudie' Massap (JLP) and Aston 'Bucky' Marshall (PNP) decided that the best means to bring the country together was to use music as a uniting factor and organize a major concert. Quickly realizing that Bob Marley was a critical element upon which their success depended, Massap flew to London after being released from jail to convince Marley to perform at the event. Marley accepted the invitation, and the concert was Marley's first performance in Jamaica since he was almost assassinated there in 1976.

The Concert

The One Love Peace Concert brought together 16 of Reggae's biggest acts, and was dubbed by the media as the "Third World Woodstack", "Bob Marley plays for Peace" and simply, "Bob Marley Is Back." The concert attracted more than 32,000 spectators with the proceeds of the show going towards "much needed sanltary facilities and housing for the sufferals in West Kinston." The concert was kicked off at exactly 5:00 PM with a message from Asfa Wossen, the crown prince of Ethiopia, praising the concert organizers' efforts to restore peace in Jamaica. This introduction to the event is important in illustrating the growing prevalence of Rastafarlanism in everyday Jamaican culture. The concert was divided into two halves, with the first half devoted to showcasing some of Reggae's newer talent, and the second half devoted to the more established artists.

Jacob Miller energetically lounched the second half of the concert, during which time Edward Seaga and Michael Manley got to their seats. The highlight of Miller's performance came when he "leaped onto the field with lighted spliff herb and offered it to a police man, donned the lawman's helmet, lumped back onto the stage and continued the number as he paraded the herb." Alternatively, Peter Tosh took the opportunity during his performance to berate the two political leaders sitting directly in front of him for their positions against legalizing marijuana. His set lasted 66 minutes, and Tosh spent almost half of that time denouncing the problems prevalent in society. At around 12:30 AM, Bob Marley took the stage to perform some of his biggest hits. The climax came during his performance of Jammin' when he called both Manley and Seaga to the stage, and in a symbolic gesture, the three held up their hands together to signify their unity.

Bob Marley said the following as he called the two politicians onstage, and while he held their hands above his head and said while improvising on "Jammin":

Just let me tell you something (yeah), to make everything come true, we gotta be together. (Yeah, yeah, yeah) and through the spirit of the Most High, His Imperial Majesty Emperor Haile Selassie I, we're Inviting a few leading people of the slaves to shake hands. . . To show the people that you love them right, to show the people that you gonna unite, show the people that you're over bright, show the people that everything is all right. Watch, watch, watch, what you're doing, because . . I mean, I'm not so good of talking but I hope you understand what I'm trying to say. Well, I'm trying to say, could we have, could we have, up here onstage here the presence of Mr. Michael Manley and Mr. Edward Seaga. I just want to shake hands and show the people that we're gonna make it right, we're gonna unite, we're gonna make it right, we've got to unite. The moon is high over my head, and I give my love instead.

15

The Impact of the Concert

Unfortunately, the event did little to quell the political violence and the events two organizers, Massop and Marshall were both killed within two years after the concert. Manley's critics argue that the he used his appearance at the concert to demonstrate the bond he shared with the Jamaican sufferahs and Rastafarians. Within a few weeks of his appearance, he called for an election and won with a significant margin, only further escalating the violence between the two major parties. In fact, it is not until Bob Marley's funeral in 1981, that the two political figures met each other in person and once again shook hands.

Performances

- The Meditations
 - "Life Is Not Easy"
 - "Woman Is Like A Shadow"
- Althea and Donno
 - "Uptown Top Ranking"
- Dillinger
 - "Teeth And Tongue"
 - "The War Is Over"
 - "Eastman Skank"
- The Mighty Diamonds
 - "Keep On Moving"
 - "There's No Me Without You"
 - "I Need A Roof"
- Junior Tucker
 - "Нарру"
 - "Mrs Melody"
- Culture
 - "Natty Never Get Weary"
 - "Natty Dread Taking Over"
 - "Stop This Fussing & Fighting"
- Dennis Brown
 - "Children of Israel"
 - "Love Me Always"
 - "Milk & Honey"
 - "Whip Them Jah"
 - "How Could I Leave"
- Trinity
 - "Who Say They A Gone"
 - "Already"
 - "Yabby You Sound"
- Leroy Smart
 - "Ballistic Affair"
- Jacob Miller and Inner Circle
 - "Forward Jah Jah Children"
 - "I'm A Natty"
 - "Discipline Child"
 - "Shakey Girl"
 - "Top Ranking Special"
 - "Tired Fe Lick Weed"
 - "Peace Treaty Special"
- Big Youth
 - "I Pray Thee"
 - "Every Nigger Is A Star"
 - "In This Ya Time"
 - "House of Dreadlocks"
 - "Isiah The First Prophet Of Old"
 - "Peace At Last"
 - "Old Man River"
 - "Hit The Road Jack"
- Beres Hammond
 - "Smile"
 - "I Miss You"
 - "One Step Ahead"
- Peter Tosh
 - "Igziabeher"

- "400 Years"
- "Stepping Razor"
- "Burial"
- "Equal Rights"
- "Legalize It"
- "Get Up, Stand Up"
- Ras Michael and The Sons of Negus
 - "Ethiopian National Anthem"
 - "None A Jah Jah Children No Cry"
 - "Come Down"
 - "In A Amagideon"
 - "A New Name"
- Bob Marley & The Wailers
 - "Lion of Judah"
 - "Natural Mystic"
 - "Trenchtown Rock"
 - "Natty Dread"
 - "Positive Vibration"
 - "War"
 - "Jammin"
 - "One Love / People Get Ready"
 - "Jah Live"

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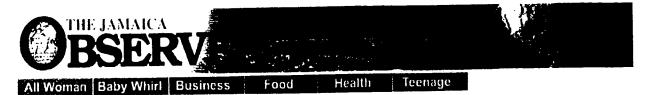
- One Love Peace Concert at Everything 2
- Marley Supersite article
- Concert review, Black Echoes, May 1978

Song Jammin and Mr. Michael Manley and Mr. Edward Seaga are shake hands. Bob Marley united Jamaica.

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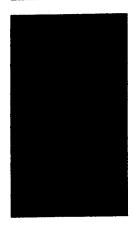
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Lifestyle

Bob Marley's 'One Love Concert' among world's greatest gigs

Wednesday, November 16, 2005

LONDON (JIS) - The famous 'One Love Peace Concert' by legendary reggae artiste Bob Marley, held in Kingston on April 22, 1978, has been named among the world's greatest rock gigs.

The concert placed slx on a list of 20 rock performances compiled by United Kingdom television station, Channel 4 and voted on by a panel of some 60 artistes, music broadcasters and music journalists, Industry executives.

The Bob Marley concert, which was held at the height of political unrest in Kingston, featured the singer bringing together the Bob Marley was hands of then Prime Minister Michael inducted into the UK Manley of the ruling People's national party Music Hall of Fame last year. and Opposition Leader Edward Seaga of



the Jamaica Labour Party. The concert was held in an effort to quell the political tension at the time.

'Queen', with its electrifying performance at 'Live AID' 20 years ago, placed first on the list. Judges described Queen's performance, which took place in front of 1.5 billion television viewers worldwide, as "show-stealing."

Jimi Hendrix at 'Woodstock' on August 18, 1969, came in second, while the 'Sex Pistols' concert at Manchester Lesser Free Trade Hall on June 4, 1976 placed third. Fourth was Bob Dylan's performance at Manchester Free Trade Hall on May 17, 1966 and David Bowle at the Hammersmith Apollo on July 3, 1973, was fifth.

The world's greatest gigs countdown was aired on Wednesday night (Nov 9) in a one-hour TV special. It was part of two weeks of special music programming on Channel 4, leading up to this year's UK Music Hall of Fame Induction's.

Last updated: Tuesday, April 21, 2009, 9:28 AM EST

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Lifestyle

30 years ago today: The night Bob Marley brought a divided nation together

HOWARD MOO YOUNG Tuesday, April 22, 2008

On the night of April 22, 1978, at the National Stadium in Kingston, 32,000 people gathered to witness the One Love Peace Concert, an event that was of extraordinary significance to Robert Nesta Marley, a concert, which has been voted the World's sixth 'Rock Concert' of all time.

Bob had left the island of his birth in 1976, after an attempt was made to assassinate him.

The concert was held at a time when both political parties - the People's National Party and the Jamaica Labour Party - were engaged in a bitter political civil war. But the reality of what was happening to our beloved country at that time remains embedded in my mind, as well as in the minds of many others who were around during those terrible years.

Jamaica was struggling economically, urban unrest and political rivalry were claiming the lives of many Jamaicans on a daily basis as the situation seemed to get worse. No one was spared. One had to be careful which colour beer bottle he drank from, which colour Lada motor car he drove, and I was really concerned about students of St Hugh's High School in Kingston who were dressed in full green uniforms, as they were literally attacked by political illiterate thugs. Things grew ridiculous as the situation in Jamaica worsened.

The idea for a peace concert was brought up by 'Bucky' Marshall of the PNP, and 'Claudie' Massop of the JLP, both of whom were political henchmen - spokespersons between the poor people in the garrison communities and the political leaders. The concert was to serve a dual purpose: raising money for a housing project in Kingston and saving the country from a looming civil war, and Reggae seemed to be the best medium to reunite the people.

Bob Marley, Peter Tosh and Bunny Wailer had put Jamaica on the world map with the pulsating sound of Reggae music. In order to convince Bob Marley to play at the concert, Massop flew to London to meet with the legend himself.

Reluctantly, Bob agreed to return from self-exile. Marley also released his album Kaya with songs about love and peace to coincide with the One Love Peace Concert, which is today marking its 30th Anniversary. In 1978, the concert marked the 12th anniversary of HIM Emperor Haile Selassie's visit to Jamaica.

All Jamaica was anxious to see the return of Bob Marley. Preparations for the show were in full swing, a peace committee was formed, and Tommy Cowan was appointed the producer of the concert. Also appearing on stage would be Peter Tosh with his own band, (Bunny Wailer had boycotted the concert), Dennis Brown, Jacob 'Killer' Miller and the Inner Circle Band, Big Youth, Lloyd Parkes and the We The People Bank, Ras Michael and the Sons of Negus, Little Junior Tucker and others, all of whom donated their talents and time free of cost.

I was given the job to design all the promotional material, including posters, advertisements, banners, etc to advertise the One Love Peace Concert, all on a limited budget. I knew before hand that I would be at the front of that giant stage in the centre of the football field at the National Stadium that night, and I would not miss that once-in-a-lifetime-opportunity for anything. I decided to take my camera along with one lens and one roll of film, no flash!

I must have been crazy not to have taken along dozens of rolls of film, but God knows best. After photographing several of the artistes in performance, along came the other Wailer, Peter Tosh, who put on a great performance, when suddenly, the militant one removed his beret, flashed his locks, and lit up a joint in front of the prime minister, the leader of the opposition, the police commissioner and the chief of staff of the Jamaica Defence Force. No one moved! Every policeman stood his ground!

The stage was being set for the musical prophet himself accompanied by the "I-Three" - Rita Marley, Judy Mowatt and Marcia Griffiths. As the king of Reggae entered the stage, a roar from that massive crowd echoed across Wareika Hills, along the mountain range down Mountain View and up to Jacks Hill and Barbican, from Morant Bay to Negril, live on radio and television.

Dressed in a burlap coat of Red, Green and Gold designed by Syd Massop, wife of 'Claudie' Massop, the entire stadium rose to its feet to welcome the one and only Bob Marley. He seemed to be in a trance as he sang and danced his heart out. I took a few individual pictures as he went into the performance of a lifetime, when suddenly I heard a voice speaking to me "Howard! stop shooting now, because something important is about to take place that isn't planned, and you must capture it on film." I obeyed, took the camera from my face and held it by my side without saying a word. Only then did I realise that only 14 frames of colour film were left on my roll inside my camera.

Bob continued performing, when suddenly, he personally invited Prime Minister Michael Manley and Opposition Leader Edward Seaga to join him on stage as he proceeded to speak over the microphone to the music of Jamming... "His Imperial Majesty Haile Selassie I, run lightning, leading the people of the slaves to shake hands... to show the people that everything is all right. Watch, watch, watch what you're doing, because I'm not so good at talking, but I hope you understand what I'm trying to say, could we have, could we have, up here on stage here, the presence of Mr Michael Manley and Mr Edward Seaga. I just want to shake hands and show the people that we're gonna unite... we're gonna unite... we've got to unite! The moon is high over my head, and I give my love instead. The moon is high over my head, and I give my love instead."

I focused through my lens saw the reluctance on both faces, as Bob drew them together with his arms over their shoulders as he danced between Manley and Seaga. They both shook hands and Bob raised their hands together holding them over his head.

It was a rare, spontaneous moment in the life of our nation, and everyone realised the significance of it. Could this be the turning point for Jamaica's troubles? Well, the rest is now history. I eventually finished my roll of film, rewound it into the canister, took it out of my camera and put it in my socks under my jeans.

The next morning I drove down to Stanley Motta at Geffrard Place, asked for the photo lab manager, and handed the roll of film personally to Phil Kong, telling him "Phil, this is probably the most important roll of film I will ever take in my entire life, as soon as it's processed, please call me as soon as it's finished."

I prayed that the frequent power cuts we were having would not damage that roll and that the same voice that spoke to me would take care of it. The results of that one roll were remarkably outstanding, perfect and beautiful, considering that no flash was used.

Images of Bob from that roll allowed me to capture the Silver Medal for colour portraiture at the 1979 Commonwealth Photography Exhibition in Edmonton and two Gold Medals in the 1982 Jamaica Festival Photography competition. The entire collection now hangs permanently in the Bob Marley Museum for the world to see.

Yes, the only person to have brought both leaders of this country together, repeated it again when Seaga, who by then had become prime minister, and Opposition Leader Manley shook hands for the second time at the funeral of Bob Marley inside the National Arena in 1981. One Love!



Jamaican Politics and Bob Marley One Love Peace Concert

Jamaican Politics and Bob Marley One Love Peace Concert

Following the success of 'Smile Jamaica' two of Jamaica's most notorious 'area leaders' tried to organize a concert that, in their estimation would aid in the decreased amount of killings that were taking place between rival gangs and seemingly only benefiting the politicians.

Therefore in 1978 the One Love Peace Concert was held at this momentous occasion Bob requested the two leaders of the rival parties to join him on stage and to join hands in an attempt to show the people of Jamaica their commitment to the betterment of the society including decreasing political rivalry and the struggle between capitalism and socialism.

Bob Marley and His Influence on Jamaican Politics

The Manley administration however used this historic One Love Peace concert to their political advantage, and within a few weeks called for an election in which there was a landslide victory for the PNP.

Many thought that Bob Marley's One Love Peace Concert had swayed the election. Manley as a politician utilized reggae artists like Bob Marley to validate his connection with Jamaican sufferers and Rastafarians and this aided at least in part the respect he received form those who called themselves sufferers.

The continued shifts in power Jamaica cause it to remain the most politically dynamic and culturally diversified in the Caribbean. States of emergency and political unrest are somehow signals of a struggling sovereignty's attempt to rectify disparities between race, class, and color and instead create a space where the motto can be exemplified.

'Until the philosophy which hold one race superior and another inferior is finally and totally discredited and abandoned; that until there are no longer first class and second class citizens of any nation; until the color of a man's skin is of no more significance than the color of his eyes; that until the basic human rights are equally guaranteed to all, without regard to race; that until that day, the dream of lasting peace, world citizenship, the rule of international morality will remain but a fleeting illusion to be pursued but never attained.

And until the ignoble and unhappy regime that hold our brothers in Angola, in Mozambique, in South Africa, in sub-human bondage, have been toppled, utterly destroyed; until that day the African continent will not know peace. We Africans will fight we find it necessary. And we know we shall win, as we are confident in the victory of good over evil. (These words adopted directly from a speech made by Haile Selassie I)

The definition of the Babylon system and the need to defeat this system places Rastafarians in position to influence the impact of neo-colonialism on their society. Rastafarians see themselves as agents of Babylon's destruction.

Their solution to "beating down Babylon" resonates among the dispossessed and is shown political dissonance and cultural resistance;

- 1)developing a mentality of Blackness,
- 2)eradicating racism,
- 3)classism,

4)and negative stereotypes of both blacks, poor and Rastafarians, attacking social problems with the abilities they have which finds itself in music.

Reggae restores self-awareness to people . According to Linden F. Lewis, "reggae is the Rastafarian vehicle for political, cultural, moral, and religious purposes and protests because it sets the stage for a departure from Babylonian lifestyle and eventual demolition of its system".

Reggae music therefore was used as a tool for change from the top echelons of the very ghettos that he tried to liberate with his cry of not only mental liberation but also a intense support for the struggles of all Africans and blacks around the world.

Rasta and Politics are Inextricably Linked.

Though vehemently opposed to the "shitsym", they were a body mass that created and sustained the single most powerful aspect of Jamaican culture. The use of cultural polltics as it is practiced in Jamaica ensured that there is a place to use and abuse all aspects of the society.

Marley should be seen as an example of how culture is use by the system to out their message. The people recognized the inequity of the system, as it afforded them no say directly in the politics of the time, they therefore used their music to send their message to both politicians as well as the downtrodden.

It has been said that the music of Bob Marley allowed South Africans to deal with the Apartheid system.

It allowed them to demand a change and when such change was not fore coming from their governments then they went ahead and took control of the situation themselves and aid in bringing an end to the Apartheid system in South Africa.

Therefore Bob Marley has not only affected the politics of Jamaica but also international systems particularly those political struggles in Africa.

Indeed were a part of Marley's political agenda even within Jamaica, the game of 'politricks' was not just regulated to Jamaica but also on the African Continent in "Burnin' and Lootin'" we get a picture of the police state:

This morning I woke up in a curfew Oh god, I was a prisoner too - yeah Could not recognise the faces standing over me They were all dressed in uniforms of brutality

Bob Marley and Jamaican Politics

Bob Marley and Jamaica Politics: Michael Manley

Return from One Love Peace Concert to home of Rasta Man Vibration

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POWERED BY: BITE BUILD IT!

'One Love Concert' among World's Greatest Gigs



Bob Marley

Compiled from JIS release

Wednesday, November 23, 2005

The famous 'One Love Peace Concert' by legendary reggae artiste Bob Marley In Kingston on April 22, 1978, has been named among the world's greatest rock gigs.

The concert placed six on a list of 20 rock performances compiled by United Kingdom television station, Channel 4 and voted on by a panel of some 60 artistes, music journalists, broadcasters and music industry executives.

The Bob Marley concert, which was held at the height of political unrest in Kingston, featured the singer bringing together the hands of then Prime Minister Michael Manley and Opposition Leader Edward Seaga. The concert was held in an effort to quell the political tension at the time.

'Queen', with its electrifying performance at 'Live AID' 20 years ago, placed first on the list. Judges described Queen's performance, which took place in front of 1.5 billion television viewers worldwide, as "show-stealing."

Jimi Hendrix at 'Woodstock' on August 18, 1969, came in second, while the 'Sex Pistols' concert at Manchester Lesser Free Trade Hall on June 4, 1976 placed third. Fourth was Bob Dylan's performance at Manchester Free Trade Hall on May 17, 1966 and David Bowle at the Hammersmith Apollo on July 3, 1973, was fifth.

The world's greatest gigs countdown was aired on Wednesday night (Nov. 9) in a one-hour TV special. It was part of two weeks of special music programming on Channel 4, leading up to this year's UK Music Hall of Fame Inductions.

Bob Marley was inducted into the UK Music Hall of Fame last year

Back...

Jamaica Gleaner Online

When peace came - Three decades later, a country awaits its return

Published: Wednesday | April 22, 2009



Bob Marley, deep in meditation, is flanked on both sides by the two leaders. Prime Minister Michael Manley (left) and leader of the Opposition, Edward Seaga (right). Second from left immediately behind Bob is the Prime Minister's bodyguard. - Photos by Howard Moo Young

What happened on the night of April 22, 1978, inside the National Stadium will go down in Jamaica's history as a milestone for peace. Not only did the King of Reggae and musical ambassador, Robert Nesta Marley call the two leaders Michael Manley and Edward Seaga on stage to join him in a show of solidarity for peace, but he also gave the performance of a lifetime at the 'One Love Peace Concert' which has been billed as the 6th Rock Concert of all time.

A packed stadium with over 32,000 spectators will never forget that night when, in a moment, everything halted and peace was no more an illusion. It was a time when our nation reeled under the violence of political war. It was only two years before that Bob Marley was shot and went into self-exile in Britain (United Kingdom). It was Claudie Massop who was sent by the local Peace Committee to try to encourage Bob to return to the island for the concert and was successful in completing his task.

History captured by camera



As both leaders greet each other on stage, Bob Marley, grasps the hands of Michael Manley and Edward Seaga and raises them in an act of unity and One Love.

The rest is history and has been captured by the camera of 2008 Silver Musgrave medallist and award-winning photographer, Howard Moo Young, to be shared by those who didn't have the chance to be there and by the many who were yet to be born. Marley, who had brought the prime minister and leader of the opposition together on stage before the entire nation, yet again brought both leaders together at his funeral in the National Arena in 1981, and this time around both had switched roles as Edward Seaga became prime minister in 1980.

Bob Marley has left his legacy of 'ONE LOVE!' not only to his beloved Jamoica, but to the entire world.

These photographs will be on display at the Gleaner-sponsored Liguanea Festival of Fine Art and Photography on Sunday, April 26, from 10 a.m., along with the entire collection.



Reggae singer Bob Marley (centre) joins the hands of Prime Minister Michael Manley and Opposition Leader Edward Seaga on stage during the One Love Peace Concert at the National Stadium in Kingston on April 22-1978. The concert commemorated the visit of Ethipian Emperor, His Imperial Majesty Haile Selassie. - Photos by Howard Moo Young

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Today in Entertainment History April 22

"Wild Thing" by The Troggs was released in the US in 1966.

Undated -- On April 22nd, 1961, the first annual Country Music Festival was held in Jacksonville, Florida. Performers included Webb Pierce, Porter Wagoner, Patsy Cline and Earl Scruggs.

In 1966, "Wild Thing" by The Troggs was released in the US.

In 1969, John Lennon changed his middle name from Winston to Ono.

Also in 1969, The Who performed the rock opera "Tommy" in its entirety for the first time in Dolton, England. That show was unannounced. They premiered it officially in London a few weeks later.

In 1974, Tina Turner began filming her role as the Acid Queen in the film version of "Tommy."

In 1978, Bob Marley and The Wailers performed at the One Love Peace concert in Jamaica. It was his first public appearance in his homeland since being wounded in an assassination attempt about a year-and-a-half earlier.

Also in 1978, the Blues Brothers -- John Belushi and Dan Aykroyd -- made their network debut on "Saturday Night Live." On the same show, Steve Martin performed his novelty hit "King Tut."

In 1979, Keith Richards performed a benefit concert in Ottawa, Canada, with his band, The New Barbarians. The concert was part of his sentence for a 1977 drug arrest.

In 2003, actor Alan Thicke was hit by a puck while playing hockey. He lost five front teeth and had to have 30 stitches in his face.

Source: Associated Press

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EXHIBIT G

TO THE DECLARATION OF PAUL A. BOST IN SUPPORT OF APPLICANT AND PETITIONER FIFTY-SIX HOPE ROAD MUSIC LIMITED'S OPPOSITION TO OPPOSER AND REGISTRANT RAISING CANE'S USA, LLC'S MOTION FOR SUMMARY JUDGMENT

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One Love: The Very Best of Bob Marley [Bonus Disc]

Bob Marley & The Wailers



Album Browser

< Previous Artist

Next >

Bob Marley & The Wailers

One Love: The Very Best of Bob Marley (Bonus Disc)

Rating ****

Release Date May 22, 2001

Recording Date

Jan 1977

Label

Tuff Gong

Type Compilation

Genre Reggae

Styles Political Reggae Rocksteady Roots Reggae

Moods Summery Reflective Confident Literate

Themes Reflection Hanging Out Motivation **Empowering** Summertime

Sensual AMG Album ID R 532430

Passionate

Corrections to this Entry?

Review

by Stephen Thomas Erlewine

This isn't really Legend, it just feels that way. This 20-track collection contains the great bulk of that classic compilation, but where that album has its own internal logic - one of the reasons it is undeniably a classic compilation - this devotes itself to a chronological spin through Marley's catalog, containing almost every song on that record. "Satisfy My Soul" is missing and "Redemption Song" is here in an alternate band version, but that's not a big deal, since this does stretch out to 20 songs total. So, for listeners looking for more bang for their buck, this really may be a better choice than Legend, since it contains more songs. But the thing is, Legend may be leaner, but that works in its favor, since it tells the story succinctly and leaves you wanting more. After listening to One Love you've had enough Marley, but that's not the same thing as being satiated.

Tracks

				Title	Composer	Time
	-	1	٠	Stir It Up	_ Marley	3:41
-R+ ,	,	2	4	Get Up, Stand Up	Marley, Tosh	3:19
	,	3	4	I Shot the Sheriff	Marley	3:54
		4	∢	Lively Up Yourself	Marley	5:10
,	,	5	∢	No Woman No Cry [live]	Ford, Marley	7:12
		6	4	Roots, Rock, Reggae	Marley	3:38
, E, .		7	∢:	Exodus	Marley	4:30
		8	4	Jamming	Mar l ey	3:35
		9	4	Waiting in Vain	Marley	4:12
	/	10	∢	Three Little Birds	Marley	3:01
		11	∢	Turn Your Lights Down Low	Marley	3:39
		12	∢	One Love/People Get Ready	Marley, Mayfield	2:52
		13	◀	Is This Love	Marley	3:53
		14	◀	Sun Is Shining	Marley	4:57
		15	◀	So Much Trouble in the World	Marley	4:00
		16	∢	Could You Be Loved	Marley	3:55
	,	17	4	Redemption Song [Band Version]	Marley	3:37
٠.	ż	18	∢	Buffalo Soldier	Marley, Williams	2:44
		19	∢	Iron Lion Zion	Marley	3:12
		20	∢	I Know a Place (Single Remix)	Marley, Marley	3:21
		21	∢	Concrete Jungle	Marley	4:14
		22	∢-	Burnin' and Lootin'	Marley	4:17
		23	€-	Rebel Music (3 O'Clock Roadblock)	· Barrett, Peart	6:47
		24	∢	Jar Live	Marley, Perry	4:14
		25	∢	Positive Vibration	Marley	3:34
		26	∢	Smile Jamaica	Marley, Perry	3:14
		27	4	Natural Mystic	Marley	3:30
		28	∢.	Punky Reggae Party	Marley, Perry	6:53
		29	∢	Satisfy My Soul	Mariey	4:31
		30	4	Africa Unite	Marley	2:58
		31	4	Coming in from the Cold	Marley	4:34
		32	4	Rastaman Live Up!	Marley, Perry	5:23
		33	4	Who Colt the Game	Marley	3:14
		_				

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✓ Track Pick

indicates a click-through to a song review

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30-39 year old



40-49 year old



50 + year old

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Year	Type	Label	Catalog =	Edition	
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2001	, CD	Universal	3145428552		
2001	CD	Universal International	586551		
2001	CD	Island	3		

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by Steve Huev

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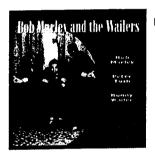
Review

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Buv

One Love (At Studio One) [Heartbeat]



Album Browser

Next >

Artist Bob Marley & The Wailers

Album

One Love (At Studio One) [Heartbeat]

Rating

**** Balanca Data

1991	
Recording Date 1963-1966	:
Label Heartbeat	
Time 93:04	
Type Compilation	
Genre Reggae	Styles Ska

Rocksteady The Great

Moods Lazy Soothing Earthy Mellow Bittersweet Earnest Intimate Amiable/ Good-Natured Organic Soiritual Rebellious Cheerful

AMG Album ID

Review

Bob Marley & the Wailers' early ska sides, recorded from 1963-1966, are a too-often overlooked part of the group's oeuvre, and the best place to hear them is on One Love (At Studio One), a two-disc, 40-track anthology that strikes a nice balance between the Wailers' massively popular Jamaican hit singles and long-lost rarities, alternate takes, and outtakes. What impresses most is the sheer range of the music; Marley, Bunny Livingston, and Peter Tosh are influenced not just by indigenous Jamaican music, but also doo wop, late-'50s/early-60s American R&B, gospel (these sides were recorded before the group converted to Rastafarianism), and even rock & roll (present are covers of the Beatles' "And I Love Her" and Bob Dylan's "Like a Rolling Stone"). Tender love ballads and spirituals alternate with raucous odes to Kingston rude-boy culture, including the classics "Simmer Down" (their first single) and "Hooligans," arguably the first songs which made their rude-boy subject matter explicit. But, as the original version of "One Love" (here with a skipping ska beat, as opposed to the more familiar, slowed-down version on Legend) makes clear, Marley was able to speak to his fan base while at the same time expressing himself in universal, anthemic terms. The Wailers made some of the most infectious, soulful ska of the era, and in spite of the occasionally uneven sound quality, it's hard to imagine a better distillation of the 100plus tracks the group recorded for Studio One than One Love.

Tracks

		Title	Composer	
	1 -€	This Train [#]	Marley	2:14
	2 •	Simmer Down	Marley	2:47
•	3 ∢	I Am Going Home	Dodd, Marley	3:37
	4 ◀	Do You Remember	Marley	2:50
-5.	5 🚯	Mr. Talkative	Dodd	2:03
	6 ∢	[Need You		3:01
	7 ∢	It Hurts to Be Alone [alternate take/#]	Marley	2:43
	8 ∢	True Confession [#]		2:43
	9 ∢	Lonesome Feeling	Marley	2:52
	10 ∢	There She Goes	Marley	2:42
	11 ◀	Diamond Baby		2:10
	12 ∢	Playboy [alternate take/#]		2:20
	13 ∢	Where's the Girl for Me		3:16
.p.	14 ∢	Hooligan		3:00
·\$. 🗸	15 ∢	One Love	Livingston, Marley	3:19
	16 ◀	Love and Affection	Marley	2:36
	17 🗷	And I Love Her [alternate take/#]	Lennon, McCartney	3:04
· G. 🗸	18 ∢	Rude Boy	Dodd	2:01
	19 ∢	I'm Still Waiting	Marley	3:27
	20 ∢	Ska Jerk		2:57
	21 €	Somewhere to Lay My Head		3:00
	22 ◀	Wages of Love [#]	Dodd, Marley	2:35
	23 ∢	Wages of Love	Dodd, Marley	3:14
	24 ≰	I'm Gonna Put It On [alternate take/#]		3:06
	25 €	Cry to Me	Marley	2:51
,	26 ∢	Who Feels It (Knows It)	Marley	2:31
v	27 ◀	Let Him Go	Livingston	2:48
	28 ◀	When the Well Runs Dry		2:28
	29 ◀	Can't You See	Marley, Tosh	2:21



R 103794	30 ◀	What Am I Supposed to Do?		2 58
	31 ∢	Rolling Stone		2.22
Corrections to this Entry?	32 ◀	Bend Down Low	Marley	2 31
	33 ∢	Freedom Time	f-farley	2 48
	34 ∢	Rocking Steady (alternate take)	Mariev	1 49
	or indicates €	14 Frank Dirk		

of indicates 1014 Track Pick indicates a click-through to a song review.

Releases						
Year Type		Label	Catalog #			
•	CD	Heartbeat	HBCD111/112			
	CD	Heartbeat	CD-HB-111/112			
1991	CD	Heartbeat	617611			
	CS	Heartbeat	C-HB-111/112			
		Heartbeat	111/112			
2006	LΡ	Heartbeat	52078191			

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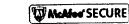












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Palm Pictures

1999

Orig Year

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DVD Encoding All Time Sales Rank

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CD Universe Part number 1203943

Catalog number

3016

Discs

Release Date

May 30, 2000

Rating

Not Rated One Love: The Bob Marley All-Star Tribute Concert

Also Known As **Running Time**

118 Minutes

Movie Details

Color; Dolby Surround AC-3 Sound; Dolby Noise Reduction; Dolby Surround

Home > Popular publications > The Boston Globe (Boston, MA) articles > October-December 1999 > Saturday, December 18

Ele Modern Plate: ALL-STAR CAST REMEMBERS MARLEY IN MOVING TWO-HOUR TNT TRIBUTE

Article from: The Boston Globe (Boston, MA) Article date: December 18, 1999 Author: Steve Morse, Globe Staff More results for: grammy "one love" markey (Copyright Information

All-star tributes are often awkward affairs, filled with erratic performances and cocky stars trying to get their faces on TV because their managers thought it was a good idea. Do they love the artist being paid tribute? That doesn't always matter, as long as there's a potential for ratings.

Thankfully, such is not the case with TNT's "One Love: Bob Marley All-Star Tribute," a moving tribute in which a high-end cast of talent - Lauryn Hill, Tracy Chapman, Jimmy Cliff, Queen Latifah, Erykah Badu, and others - recognizes the soul of Marley's landmark reggae and conveys that passion to the viewer.

In short, no dilettantes allowed.

Not that all the performances on tomorrow's two-hour Marley ...

EXHIBIT I

TO THE DECLARATION OF PAUL A. BOST IN SUPPORT OF APPLICANT AND PETITIONER FIFTY-SIX HOPE ROAD MUSIC LIMITED'S OPPOSITION TO OPPOSER AND REGISTRANT RAISING CANE'S USA, LLC'S MOTION FOR SUMMARY JUDGMENT



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PRESS ASSOCIATION

Press Association Premier Showbiz Newswire

July 25, 2011 Monday 12:18 PM GMT

SECTION: SHOWBIZ

LENGTH: 246 words

HEADLINE: Rhymes: Bob Marley inspires me

BODY:

Busta Rhymes has revealed how Bob Marley has been an inspiration to him.

The rap star is to headline the One Love Peace festival at Wembley Arena on July 31, alongside Shaggy, Sean Paul and Skepta, celebrating the 20th anniversary of the late reggae legend.

"Bob Marley has inspired every walk of life, every cultural significance... with his being, existence, beliefs and philosophy because he exemplified something so close to godliness... His music was as powerful because it represented what he stood for," he said.

Busta - whose real name is Trevor Tahiem Smith Jr - is excited about returning to the UK and assured festival-goers they will get the chance to experience "greatness" at the show.

"I'm looking forward to it. I like to give people the Busta Rhymes experience - it's an experience of a lifetime," he promised.

"It's been three years since I last performed here so I'm dying to tear the roof off Wembley Arena with some old school joints and brand new bangers. When I'm done, you're gonna remember it for a long time to come," he teased.

Asked about his favourite Marley hits, the Jamaican-born music star revealed: "I grew up on Bob Marley so there's a long list of Marley music I particularly favour from when he was with the Wailers. I'm a fan of Marley all the way back to those days. I'm lucky to be one of those kids who were properly informed about Marley from my family."

Page 23 Rhymes: Bob Marley inspires me Press Association Premier Showbiz Newswire July 25, 2011 Monday 12:18 PM GMT

:: For more information about the One Love Peace festival, see www.originalonelove.com.

LOAD-DATE: July 25, 2011



63 of 118 DOCUMENTS

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Michigan Chronicle (Detroit)

August 3, 2011 - August 9, 2011

SECTION: NEWS; Pg. A4 Vol. 74 No. 47

ACC-NO: 7378

LENGTH: 552 words

HEADLINE: Detroit prepares for African World Festival

BODY:

ABSTRACT

African World Festival highlights include the Sunday 7 p.m. main stage headliner, the dynamic and unique Rachelle Ferrell who has an octave range that has been compared to the late great Minnie Ripperton. Friday's "Watoto Children's Celebration" features Grammy Lifetime Achievement Awardwinning folk singer Ella Jenkins. On Saturday at 9:30 p.m. "Black Women Rock" as Detroit poet jessica Care moore, nationally known for her run on Russell Simmon's HBO "Def Poetry Jam," brings forth the foremost Black female rock and soul musicians, singers, poets, spoken word and performance artists.

ABSTRACT

On Saturday at 9:30 p.m. "Black Women Rock" as Detroit poet jessica Care moore, nationally known for her run on Russell Simmon's HBO "Def Poetry Jam," brings forth the foremost Black female rock and soul musicians, singers, poets, spoken word and performance artists.

FULL TEXT

Detroit's largest ethnic festival and one of the most widely anticipated events of the summer, presented by the Charles H. Wright Museum of African American History, is the 29th Annual African World Festival at the Hart Plaza.

Hours are Friday through Sunday, Aug. 1921, from noon to 11:30 p.m. each day. The festival is free and more than 350,000 people are expected to attend the weekend celebration.

Mayor Dave Bing, the Detroit City Council and other dignitaries will open the festival on Friday at noon. On Saturday, a Parade of Nations will kick off from Woodward Avenue at the Fisher Freeway and enter Hart Plaza at noon for the opening.

African World Festival highlights include the Sunday 7 p.m. main stage headliner, the dynamic and unique Rachelle Ferrell who has an octave range that has been compared to the late great Minnie Ripperton. Friday's "Watoto Children's Celebration" features Grammy Lifetime Achievement Awardwinning folk singer Ella Jenkins. On Saturday at 9:30 p.m. "Black Women Rock" as Detroit poet jessica Care moore, nationally known for her run on Russell Simmon's HBO "Def Poetry Jam," brings forth the foremost Black female rock and soul musicians, singers, poets, spoken word and performance artists.

That will be preceded at 8:30 p.m. by "Detroit Rocks the Runway" Fashion Design Competition as hip hop gets its cultural expression in traditional African textiles and design, with special guest judge, Naima Mora, Detroit's own "America's Next Top Model."

The spirit of the African World comes alive on Sunday at noon with the Third New Hope Baptist Church service, "Sermon on the River", followed at 2 p.m.by the Motown Summer Blast "Gospel Explosion."

This year's theme is "One Love Celebration."

The theme derives from the iconic song of the Caribbean legend, Bob Marley, one of three cultural giants to be honored by the festival. The other cultural icons are the late poet Gil ScottHeron, and African musical legend Fela Anikulapo Kuti, whose life is immortalized in the world tour of the Broadway musical "Fela!" coming to the Music Hall in 2012.

The Detroit Black Expo will present an on-site business exposition, and the Freedom Institute's Freedom Weekend will host an on-site "Health Is Wealth Pavilion." The festival is sponsored by the City of Detroit, Pepsi Bottling Co., and other supportive entities.

For more information, visit, www.AWFDetroit.com, call (313) 494-5824 or awfinfo@yahoo.com

LOAD-DATE: September 3, 2011





One Love Festival tour @ House of Blues 6/2/02

click here to see pics by issa kelly

By Steve Serpiente

CHICAGO - If veteran promoter Copeland Forbes' goal was to bring a representative sampling of reggae genres to the American masses, consider the mission accomplished and then some in the form of the One Love Festival tour.

Featuring ska/early reggae legend Toots, contemporary cultural singer Luciano, conscious DJ Tony Rebel, dancehall duo Tanto Metro & Devonte and saxophonist extraordinaire Dean Fraser, plus leading soundsystem Stone Love (with Rory at the controls), the tour's Chicago stopover was a parade through Jamaican music

past and present.

On entering the House of Blues at 8:45 p.m., Chicagoreggae crew found the show had started promptly as longtime Kingston session musician/arranger **Dean Fraser** was blowing a mellow sax line over a relaxed reggae beat. Fraser's show soon picked up with a Bob Marley medley of "Big Axe / Jammin' / Africa Unite." Fraser ended his brief set with an impassioned version of Marley's "Redemption Song." That Fraser's portion of the show was highlighted by Marley covers belies the fact that the stellar saxist has been instrumental as an arranger with heavyweight producers such as Sly & Robbie and Phillip "Fattis" Burrell. He has also released several quality solo projects.

Clad in a long white shirt, matching pants and a blue bandana holding back his dreads, Tony Rebel next took the stage at 9:05 p.m. and pumped up the crowd with his hip hop flavored hit "Loyal Soul Jah" from his latest record, Realms of Rebel. Powered by drummer Alfonso Wilson, the Rebel showcased some of Jamaica's classic riddims on "Jah Will Never Let Us Down" (on Jo Jo Bennett's Lecturer riddim), "Hypocrites" (voiced over the Wailing Souls' Things and Time riddim), "Sweet Jamaica" (on Eric Donaldson's Cherry Oh Baby riddim), "Fresh Vegetable" (on John Holt's A Love I Can Feel riddim), and "Chatty Chatty" (utilizing Larry Marshall's Nanny Goat riddim). Rebel offered up "High Grade," in which he endorses good herb as an obvious means to buoy the economy. He also performed "Just Friends" (originally recorded by Rebel and Swade) in a duet with backup singer Honeycomb. The Rebel then brought out the radiant Queen Ifrica for her voicing of her followup to "Just Friends" titled "He's My Bredren." Rebel ended his set with a suave, salsa-fied Spanish version of "Jah Is By My Side" (en espanol se Illama "Si Jah Esta A Lado De Me.")

Tanto Metro & Devonte followed Mr. Rebel with a diverse set of dancehall theatrics, the most entertaining of which pitted the pair in an opera singing duel. The two also squared off in a competetion in singing bits of old Motown tunes. After having been clearly defeated, Tanto sought refuge in familiar territory by launching into some good old fashioned rude dancehall lyrics. Other highlights of the tandem's show were their hits "Better Body," "Suzie" and their latest score (as featured on the VP Records compilation Reggae Gold 2002) "Give It to Her."



need a website? real pages real cheap Introduced at 10.35 p.m. Luciano burst onstage with "It's Me Again Jah" (sung over the Sout Vendors' A House Is Not a Home riddim) from his 1995 critically acclaimed Where There Is Life release. (Big ups to Dean Fraser for his work on horns on that Fattis Burrell produced album). Dressed in full khaki military regadia complemented by black combat boots and his trademark ornamental hat styled after those wore in the rice fields of Cambodia, Jah Messenjah enhanced his visual presence by darting around stage, doing flips, jumping and standing on speakers above the dancefloor. Like Tony Rebel, Luciano is a master at revamping the riddims from the early days of Studio One and Treasure Isle, creating fresh new classics in the process. Among the riddims revitalized this night by Luciano and Jahmessenjah Band (built around bassist Maurice "Jah Lloyd" Duncan, guitarist Winston "Bo Pee" Bowen and saxophonist Sean McDonald) were John Holt's Stealing ("Ulterior Motive"), Larry Marshall's Mean Girl - more widely recognized as The Mighty Diamonds' I Need a Roof - ("Sweep Over My Souf") and the Heptones Sweet Talking ("One Way Ticket"). From his 2001 Great Controversy CD, Luciano performed the spiritual "Call on Yahweh" and the bouncing "Bandits." Luciano also worked out a few cuts from the aforementioned Where There Is Life release with "Who Could It Be," "Your World and Mine" and "Lord Give Me Sirength," which closed out the set as the singer danced to a Latin-ized version of the tune.

Stone Love, one of Jamaica's top ranking soundsystems, gave patrons a chance to cool out after Luciano's hot set with some juggling niceness by Rory featuring varied selections from Bob Marley, Junior Reid, Bounty Killer and Toots & the Maytals, among others.

Toots Hibbert, the originator of the ferm "reggay" fater modified to "reggae," lived up to his top billing on this tour. Taking the stage at 12:15 a.m., Toots delivered an energetic set stretching until 1:30 a.m. With a catalog of songs dating from the 1960's through present. Tools sticks primarily to his 60's and 70's material for live shows. (Given the number of original hits Toots has scored over the years, it is somewhat perplexing that other than "Bam Bam," his riddims haven't been versioned more by the succeeding generatoins of Jamaican singers and DJ's.) Among the standouts of Toots' set were "Pressure Drop," "Time Tough," "Get Up. Stand Up" (not the same song made famous by Peter Tosh and the Wailers), "Sweet and Dandy," "Louie Louie" and "54-46 Was My Number." Luciano joined Toots for "Country Roads," and stayed onstage as a percussionist after the song. Tanto Metro also appeared to pay homage to the ska icon, who sported a red, vellow and green suit. Fortified by both the crowd's enthusiasm and the energy of his accomplished backing ensemble (Paul Douglas on drums; Clifton Jackson on bass; Carl Harvey on lead guitar; Radcliff Bryan on rhythm guitar; Norris Webb on keyboards; and the beautiful Marie "Twiggy" Elliot and Gwen Jackson on backup vocats), Toots' set ran about a half hour over his alloted time.

Speaking between the dancehall business and Luciano, promoter Forbes, who served as the MC of the event, reflected on his 40 years in the music business, and he was joined on stage by Chicago's premier reggae promoter, the Field Marshall, who is celebrating 20 years in the business himself. Forbes later coaxed one of his old ska sparring partners, Errol T (now a Chicago resident), into skanking out a little dance.

Providing another brief intertude between Tanto Metro & Devonte and Jah Messenger were the Far East Singers, a female vocal harmony trio reminiscent of the I-Threes (Marley's backup singers comprised of Rita Marley, Judy Mowatt and Marcia Griffiths). Appropriately enough, they performed a pleasant version of Griffiths' "Stepping Out of Babylon."

Toots' son, Jr. Toots. (aka the Zulu Warrior), sang one track as a warmup for his father.

Forbes can be proud of this tour, a crowning jewel in any promoter's career.

Issa Kelly contributed to this report.

Contact reggae addict Steve Serpiente at scrpiento97@yahoo.com

one	love	festival	review

Page 3 of 3

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One Love Festival

- Added by BenJAHmin
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Event Details



Time: August 15, 2009 at 1pm to August 17, 2009 at 1pm Location: Herstmonceux Castle
City/Town: East Sussex
Website or Map: http://onelovefestival.co.uk
Event Type: Reggae, Festival
Latest Activity: 20 Mar

Export to Outlook or ICal (.ics)

Event Description

The UK's first festival to celebrate the 30th anniversary of one of the world's greatest ever rock gigs. One Love, a magical, three-night music festival, in recognition of Bob Marley's famous 1978 One Love concert.

One Love is a festival like no other. Set deep within a woodland clearing, beneath the stunning Isaac Newton Observatory building at Herstmonceux Castle, East Sussex, music-lovers will gather to experience a one-of-a-kind experience. This special happening will offer something for everyone, with over 100 performing artists and visual DJs, playing a selection of Reggae, Dub, Chill-out, Funk and Electronic over three days. Other enticing treats include the treetop boulevard market, healing area, interactive art trail, Maypole dancers, belly dancers, Mbira workshops, ethiopian coffee, and chill-out areas, as well as a mysterious, hidden sound system dotted amongst the woodland. Food connoisseurs will sample delicacies from around the globe, while supping on real ale and organic cider, from one of the areas most well-known for its fabulous produce.

If that's not enough, the setting for this festival was once home to a renowned space observatory site where the Royal Greenwich Observatory placed the Isaac Newton Telescope and one of the very best sites in the country for star gazing. One Love has been planned to celebrate a full-moon lunar eclipse weekend, whilst the famous Perseid meteor shower* takes place, offering an extravaganza of activity, the likes of which are seldom seen. As night falls, the audience will be treated to some of the most spectacular lunar activity of the year as they settle into the extraordinary nearby campsite. Video projections will light up the trees, including a special offering of Bob Marley images which will be projected onto the Observatory building, offering visitors something truly memorable and adding to the uniqueness of the One Love festival.

One Love organisers, commented: "One Love is set to be one of the most diverse and unique festivals in the country, full of drama and intrigue. We've chosen an incredible site and have a plethora of entertainment and special features to unveil, so there really is a host of fascination and charm for all of our guests. The addition of the lunar activity over the weekend makes it a truly cosmic festival - there are some really special acts to be announced soon and I have no doubt that One Love should truly not be missed."

Kiwis celebrate One Love

Reaspaper Article from The Press Article date. February 5, 2009. More results for "one love" martey | Copyright information

Let's get together and feel all right. Celebrate Bob Marley's birthday with a free Waitangi Day concert, One Love, at Thompson Park, New Brighton, today. One Love has a neat history, it's been going now for about nine years and always has a pleasant vibe. Today's celebrations kick off at 1pm with DJs and Kowhai playing live until 5pm. This free picnic-style concert is perfect for a young family.

Waitangi Day

Greetings to you my fellow New Zealanders! Lots to do today - check out the Herbs at Legends Bar tonight as the closing celebration of the Iva Pacific Arts Festival or head to the Arts Centre today from 10am to 4pm for a day of fun family entertainment including, at noon, a performance

Africa to unite, singing songs of freedom, in honour of Marley's 'one love' message.

Acticle from Cape Times (South Africa) Acceledate September 6, 2006. More results for "one love" martey | Copyright information

JOHANNESBURG. The song, One love, One Heart, blared forth from the speakers reminding everyone of the legendary musician, Bob Marley. The guests sang along, softly. Pictures of Bob Marley adorned the walls and most people were Rastafarian colours.

The occasion was the launch of Africa Unite 2007 at Auckland Park yesterday, an event that will see a series of concerts take place in Durban, Johannesburg and Cape Town in honour of Martey's birthday.

The concens aim at spreading "One Love" throughout South Africa and will continue throughout February, "Black History Month",

The first concert will be held on February 7 at Ohlange High School in KwaZulu-Natal, where ...

GET TOGETHER NOW, BE ALL RIGHT REGGAE MUSICIANS HIT L.A.(U)

Article from: Daily News (Los Angeles, CA) Article date: May 24, 2002 More results for: grammy "one love" mariey | Copyright information

Byline: Theo Douglas Staff Writer

TWO DECADES after his early passing, the megastardom of Bob Marley still hangs over the reggae scene - and probably always will

While many reggae musicians find success recording, playing across the world and in festivals throughout America, few can hope to even swing on a point of Bob Marley's star

But they're soldiering on - and by all accounts, the American public is listening in numbers that once again seem to be on an upward tick.

On Sunday, The One Love Reggae Festival, featuring Toots & the Maytals, Luciano, Israel Vibration and a host of other backbeat heavies, will blow into the Greek Theatre.

"There's a lot



One love, one nation

The Dominion Post Last updated 22:19 06/02/2008

Maori sovereignty flags fluttered alongside Jamaican versions as 14,000 music fans gathered in Wellington to celebrate the birth of a nation - and of a reggae superstar.

On a balmy public holiday the Hataitai Velodrome swarmed as thousands attended the One Love festival to mark Bob Marley's birthday, more than 25 years after the musician's death.

Organiser Dave Gibbons said the event, now in its 11th year, was a very expensive party to put on.

It featured bands and DJs as well as a kapa haka group to mark Waitangi Day. "It's a beautiful day, it's a really nice vibe," he said.

In a mark of the festival's differing loyalties, Jamaican, New Zealand and the Tino Rangatiratanga Maori sovereignty flags were flying.

A stream of DJs kept the crowd entertained, one dubbing the festival "aroha tahi" - Maori for "one love".

Kelho Fukuda, 25, a dreadlocked Japanese reggae fan, was working in Napier when he heard about the concert.

"I was looking for a way to celebrate Bob Marley's birthday," he said. "This has been awesome."

Conrad Ete, 21, a regular at the One Love concerts, said the day had been cruisy. Waltangi Day was about "celebrating New Zealand and Klwlana", and he preferred to let political elements at Waltangi pass him by.

Meanwhile, an estimated 35,000 people flocked to Porirua's Festival of the Elements for a day of music, food and carnival rides.

The annual festival was at Elsdon Park for the first time this year, but organisers estimated attendance matched the tens of thousands of previous years.

Event coordinator Margaret Armour said she thought the crowd matched the 35,000 who had shown up last year.

The day marked Waitangi Day as well as being a community event with "remarkably little animosity".

Biggest Reggae Festival launched Mar 31,2009 00:00 by NTOMBI MHLONGO

MBABANE - Reggae music fans are in for a great treat on May 1 as over 10 top local, South African and Zimbabwean stars are set to perform in the country.

This is the show that has already been advrtised over 10 billboards all over the country with the theme 'One Love' and it is similar to the Umdabula Festival that was staged at Lavumisa two years ago.

The show, which is being organised by Makhulu Concerts in conjunction with Café Lingo Restaurant, will be the first of its kind in the country and would take place at The Old Greyhound Stadium at Ezulwini.

Activities

During the launch at Café Lingo yesterday, Makhulu Concerts Director Rodger Dunn said the show would have many activities including children's games to cater for the entire family.

He added that different merchandise stalls would be available.

Artists who are billed to perform include SAMA awards nominees 340 ML (SA), Jah Seed and Admiral (SA), Karibu (SD), Brema Butternuts(SD) and Trevor Hall (ZIM) among others.

Others are Nana Magagula (SD), Short Cirkit (SD), Axicundos (MOZ), Ras Tony and Maputo land(MOZ), Centraline (MOZ) and Word, Sound and Power (Moz).

Needs

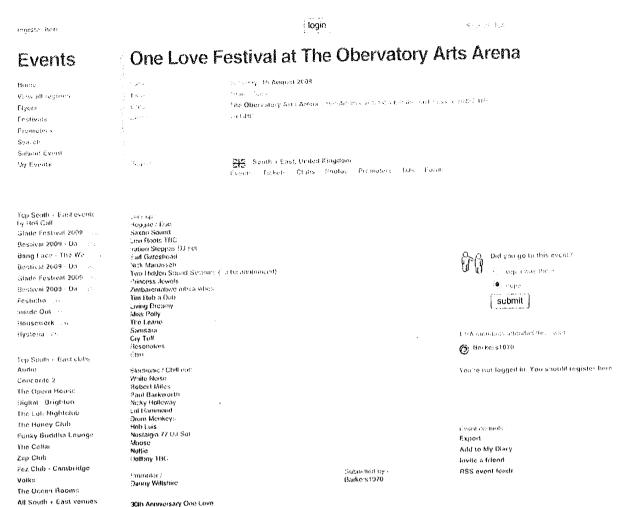
Dunn said the show would not only be fun, but would also bring to focus the plight of many orphaned children in the country and their immediate needs for survival.

"This will be an annual event with the venue being changed every year. It will not only focus on music, but will include other activities as well," he said.

Makhulu Concerts is an Events Management company that specialises in staging live shows.

The company staged two successful shows, the 'Tribute to Bob Marley' concert in Maputo last year and the 'Malhamsene on Fire' Music Festival in Maputo in December.

Tickets to the show will be released next week and sold at Maxi Music and Café Lingo. Ticket prices stand as follows: E120 for adults and E40 for children.



30th Anniversary One Level Beace Concert 1978

*eace concent rays:

during the Perseid meteer shower.

The UK's first festival to colotrate the 30th anniversary of one of the world's greatest ever rock gigs. One tave, a magical, three-night music festival, in recognition of Bot-Madey's larnous 1976 One Love concert.

One Love is a festival like no other. Set deep within a veodiand cleaning, beneath the sturning Islanc Newton Observatory building at Horstononceux Costle, East Sussex, music-lovers will gather to experience a one-of-a kind experience. This special happening will offer something for everyone with over 100 performing intests and visual Dus, playing a softection of Regigne, Dub, Chill-out Frunk and Electronic over three days. Other onlining feats include the treatip bouldward market, healing area, whoractive art trail. Maypote dancers, betty dancers, Moira workshops, ethicpian coffee, and chill-out areas, as well as a mysterious, hidden sound system dotted amongst the woodland. Food connoisseurs will sample deficacies from around the globe, while supping on real ale and organic cider, from one of the areas most well-known for its tabulous produce.

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4/22/2009

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In remembrance of the 30t Love concert, the 2008 fest the legendary artist pushed. The Wailers performed at National Arena with other tink Jamaica's feuding poli include a fantastic line-up rekindling the relaxed almost	tival celebrates the lad for peace and accepthe One Love Peace op reggae artists of the lad parties. This year of reggae, dub, chillon	promark occasion when prance. Bob Marley and concert in Kingston's he day, in an attempt to r's One Love festival will ut and electronic music –	OWAGE SARS	

EXHIBIT J

TO THE DECLARATION OF PAUL A. BOST IN SUPPORT OF APPLICANT AND PETITIONER FIFTY-SIX HOPE ROAD MUSIC LIMITED'S OPPOSITION TO OPPOSER AND REGISTRANT RAISING CANE'S USA, LLC'S MOTION FOR SUMMARY JUDGMENT



7 of 118 DOCUMENTS

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September 8, 2011 Thursday STATE&METRO Edition

SECTION: CONEXIÓN; Pg. 21CX

LENGTH: 352 words

HEADLINE: Fighting world's evil ways with compassion, love, lots of music

BYLINE: Hector Saldaña, SAN ANTONIO EXPRESS-NEWS

BODY:

What the world needs now is love sweet love.

Grammy-winning superstar and Latin rock pioneer Carlos Santana embodies that sentiment written by lyricist Hal David, set to music by Burt Bacharach and made into a hit by Jackie DeShannon in 1965.

Santana's gig at AT&T Center on Sunday - the 10-year anniversary of the Sept. 11, 2001 terrorist attacks - is a time for reflection, as well as rockin' out.

"It's a lesson for the United States to invest more in compassion or in love because sometimes you reap what you sow," Santana said in an interview last month.

"Investing more with love and integrity is better than investing in fear."

That's the philosophical side. Viscerally, Sunday will rock Santana promised.

"I don't know rope-a-dope, man. I don't know coasting. I don't know shucking and jiving, slippin' and sliding. I only know knock the (expletive) out!" the long-time rocker said.

He's at the forefront of musical fusions (Who else is so genre-bending and successful at it?) and of peace, humanitarian, spiritual and meditation initiatives.

"I'm more, like, with John Lennon, 'Imagine.' And I'm more with Bob Marley, 'One Love.' I'm a hippie, you know. And I'm just not going to go with anything that invests in fear and killing people. I'm not a coward, but I grew up in the '60s. I still feel only love can conquer fear."

Is music still an agent for socio-political change? Santana says, yes.

Fighting world's evil ways with compassion, love, lots of music San Antonio Express-News September 8, 2011

Thursday

"Music's basic function is dismantling the reality of illusion, which is fear," he explained.

"Whether we're (fighting about whether) God doesn't exist or we're being invaded by immigrants, fear is fear. Music lets people be reminded that we're all in harmony with life and with the universe, with the stars with this planet, you know. Music is a supreme gift ... a spiritual sense of self-worth."

For Santana, the alternative to that is not an option: "The oppo-site of that is guilt, shame, contempt and fear, which is like mental slavery."

Catch It!

Santana

WHAT: The legendary rocker plays the AT&T Center.

WHEN:7 p.m. Sunday, Sept. 11

TICKETS: Still available Wednesday, Sept. 7, tickets start at \$90 through Ticketmaster.

GRAPHIC: 1) Carlos Santana will be in San Antonio on Sunday. Santana has weathered music trends and social changes since the '60s. PHOTO: GETTY IMAGES

LOAD-DATE: September 8, 2011



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The Advertiser (Australia)

September 6, 2011 Tuesday 1 - State Edition

SECTION: NEWS; Pg. 14

LENGTH: 75 words

HEADLINE: MARLEY MESSAGE Rohan follows his dad

BODY:

IT'S been three decades since Bob Marley used reggae music to spread his One Love message to the world, calling on mankind to unite.

His son, Rohan Marley, is now ensuring that message lives on.

"Like my father said, help your brother man, when you're up, help the man that's down," Marley said in Melbourne yesterday.

Marley was making his first visit to Australia to launch his family's 1Love Foundation, which supports local charities across the world.

LOAD-DATE: September 5, 2011



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September 5, 2011 Monday 4:09 PM AEST

SECTION: DOMESTIC NEWS

LENGTH: 332 words

HEADLINE: VIC:Bob Marley's One Love message lives on

BYLINE: Belinda Merhab

DATELINE: MELBOURNE Sept 5

BODY:

It's been three decades since Bob Marley used reggae music to spread his One Love message to the world, calling on mankind to unite.

His son, Rohan Marley, is now ensuring that message lives on.

"Like my father said, help your brother man, when you're up, help the man that's down," Marley told reporters in Melbourne on Monday.

Marley has made his first visit to Australia to launch his family's 1Love Foundation, which supports local charities across the world.

In Australia, it will support Reclink, which provides social and sporting activities to the disadvantaged.

Launching the charity with the help of AFL players, who gave him a lesson in Australian Rules, Marley said helping others was a message handed to him by his father, and one he intends to pass on.

"When you're growing up in Jamaica and you don't have much and then you gain more and more ... you can now share the more that you have with the people that have less because you know what less is like," said Marley.

"(1Love) is more about the movement and the legacy of what my father started since day one and what he lived for.

"It's very important for us as his children to continue to build on that foundation, because when you're given the blessings that you are given, you cannot waste that, you have to really cherish it, nourish it and give it to your kids so they can protect it."

A former professional gridiron player with the Ottawa Rough Riders in the

Canadian Football League, Marley's session with the Sherrin on Monday gave him an appreciation of Australian Rules.

"It's different because you have to have more than one skill ... it's like a lot of sports in one," he said.

Melbourne midfielder Aaron Davey, whose son is named Marley, said giving Bob Marley's son a footy lesson was surreal.

"You sort of pinch yourself that it's Bob Marley's son, considering I've got a little boy and his name is Marley," Davey said.

"I love my reggae music and we liked the name, myself and my wife."

LOAD-DATE: September 6, 2011



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Columbia Daily Tribune (Missouri)

September 3, 2011 Saturday

SECTION: NEWS; Pg. A.12

LENGTH: 577 words

HEADLINE: Even kids get the blues for Roots fest

BYLINE: Catherine Martin

BODY:

Columbia's annual Roots 'N Blues 'N BBQ Festival doesn't start until Friday, but some youngsters at West Boulevard Elementary got a head start this week as musician T.J. Wheeler taught them about blues music and its history.

This year marks Wheeler's second appearance at West Boulevard Elementary and the fifth year of the Blues in the Schools program, which started at Grant Elementary. During his weeklong residency at West Boulevard, Wheeler met with all students and worked on music reflecting the school's theme of unity, which Principal Susan Emory said was a great fit for the program at the beginning of the school year.

"It's something that we really want to work on, especially with our new kids. It's who we are and what we are about and what it means to be a student at West Boulevard," Emory said.

A group of students performed songs reflecting on the themes of unity, including "Peace to the World" by B.B. King and "One Love" by Bob Marley at an assembly yesterday afternoon.

The performance featured Wheeler on guitar while some students played instruments including kazoos and washboards and the rest sang along, including a few solo acts by students such as Keyan Marshall, 9.

"I was mainly nervous, but then I felt pretty good and started singing like I usually do," Keyan said of the performance. The week's theme also taught Keyan some important lessons.

"I learned that everything isn't best alone. It's actually better together," he said. "If people are all on their own, they all start to go against each other, they start more wars. But if they're together, they won't start wars."

In addition to focusing on unity, the school worked to incorporate the blues into subject areas, such as in English class, where students wrote poems and then improvised music using the poems.

"I couldn't believe the quality of poetry," Wheeler said. He also used the lessons as a chance to teach the children the history of the blues and the people who created it.

"I think I squeezed about 500 years of music into an hour-and-15- minute-long class," he said. "I explained the context that the music grew out of, going back to the late 19th century and going all the way through the 20th century and the Jim Crow era. The music is not only entertaining, but it serves multiple purposes -- it relieved stress for people living under such oppressive conditions ... and it reinforces the pride and self-respect within the community."

Wheeler estimated he has reached about a half-million students with his "hope, heroes and the blues" lessons.

He will head to Grant Elementary next week to teach kids there as well. West Boulevard and Grant students will perform as part of the Roots 'N Blues 'N BBQ Festival from 11 a.m. to 1 p.m. next Saturday at Flat Branch Park.

Reach Catherine Martin at 573-815-1711 or e-mail cmartin@columbiatribune.com

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This article was published on page A12 of the Saturday, September 3, 2011 edition of The Columbia Daily Tribune with the headline "Kids learn to sing the bluesVisiting artist is back for festival.." Click here to Subscribe.

August Kryger | Buy this photo El'Saun Hutchinson plays the washtub bass and sings the blues Friday during an assembly at West Boulevard Elementary School. The performance was part of the annual Blues in the Schools program, taught by blues musician and educator T.J. Wheeler.

LOAD-DATE: September 4, 2011



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> August 15, 2011 Monday Final Chaser Edition

SECTION: VALLEY & STATE; Pg. B1

LENGTH: 635 words

HEADLINE: Fresh chapter begins

BYLINE: By, Luci Scott, The Arizona Republic

BODY:

Frank and Zonia Armendariz of Gilbert drove to Tempe Saturday with their two daughters and returned home with just one. They left behind their firstborn, 18-year-old Camille, at Arizona State University, where she's a freshman excited about studying environmental engineering.

"We stayed and helped her unpack," her father said Sunday. "It was bittersweet. We're very proud of her starting a new chapter in her life."

He thought their goodbyes would be sad, but he was buoyed by how happy she is in a residence hall at Barrett Honors College.

To minimize traffic congestion, the university on Saturday began a three-day effort to move close to 13,000 students into housing on its four campuses in the Valley. The fall semester begins Thursday.

An army of movers, vetted with background checks, had been hired, so as soon as parents' cars stopped at the curb, movers quickly loaded students' belongings into huge cardboard boxes on wheels. The parents parked, and by the time they arrived at the students' rooms, clothing and other items were already there.

Frank Armendariz was happy for the help of unloading his car, describing the system as a savior.

"It was a great benefit," he said. "They had the system down pat. They even asked me not to step out of the car."

This is the third year ASU has used the movers, and although students temporarily lose sight of their belongings, not one thing has gone missing, said Kendra Hunter, senior director for resident life.

More than 9,000 students in Tempe were checked in Saturday and Sunday. The Tempe campus has 13 residence halls and three apartment-style facilities.

On Sunday, the Tempe campus was abuzz with swarms of students, parents and movers. Lines of vehicles snaked through campus, guided by volunteers and police officers directing the flow. People chattered into cellphones as others toted boxes and bins.

In the Honors College game room, pool and table tennis were under way. Sitting in an easy chair there was Ronald Oglesby, a Waddell freshman and one of the top-ranked graduates of Willow Canyon High School.

"I'm really interested in space and designing aircraft that go into space," said Oglesby, who's especially intrigued by Mars.

Wearing a Bob Marley bracelet with the words "One Love," Oglesby said one of the most important items he brought with him is his poster of the late Jamaican musician.

At noon Sunday, as she settled in, Camille Armendariz laughed at the memory of the overstuffed car that she arrived in.

Her sister, Kassandra, 16, was forced to find space among Camille's suitcases.

She said the most important thing she brought to college is her clothes.

"I love shopping. I have an addiction," she said.

Her roommate is Emily Melvin, a freshman computer-science major from Milwaukee who flew in with three crammed suitcases, including her DJ equipment and what she said was her most valuable item: a MacBook Pro laptop.

But after moving in, she made time for shopping, hitting Target for a turquoise pillow 6 feet long, now perched on her bed.

On Sunday, after getting a few things stowed away, Camille and Emily, 18, strode along a sidewalk near the Honors College.

"We're going to go door to door and say 'hi' to people," said Camille, who hopes her first year will include a social life. "I hope to meet a lot of new people."

But she's also excited about her academic choice. She has always known she wanted to study some sort of engineering and for a while toggled back and forth between biomedical and mechanical. She's interested in the environment, so she found a way to meld her two passions.

"I want to get involved with Engineers Without Borders and to study abroad," she said.

Frank Armendariz was asked if he left his daughter with any advice.

"Always remember to make the right choice," he said. "As parents, that's all we can hope for."

LOAD-DATE: August 16, 2011



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August 3, 2011 Wednesday

SECTION: LOCAL; Pg. B1,4

LENGTH: 922 words

HEADLINE: It's all coming together at new Oakland High School

BYLINE: By, MIKEL LIVINGSTON

BODY:

Step through the doors of Oakland High School and one thing is clear: This isn't a typical high school.

But junior Katelyn Davis already knows that she'll love attending the Lafayette School Corp.'s newest school when it opens this fall.

"I already know I'm going to like it," said Davis, one of 80 students who will comprise the school's first student body.

Davis and her mother were among about 40 families that attended Oakland's first parent orientation Monday night. Four orientations are being held this week during which parents and students will get a look at what to expect from the alternative high school that will offer more individualized instruction and a focus on community outreach.

It's the individualized attention that Maria Davis is looking forward to most for her daughter, Katelyn -- attention she said she wasn't able to receive at Jefferson High School, where student enrollment tops 2,000 each year.

"There wasn't a lot of help at Jeff because there's so many kids," Maria Davis said.

Rachel French, an Oakland math teacher and former Jeff teacher, said Jeff High School isn't a fit for every student.

"Jeff is a great school and it has so much to offer, but it's awfully big," French said. "I think it's easy for kids to feel lost there, like they don't quite fit. So I hope they feel like they fit here."

The hope is Oakland High School will provide an alternative with small learning communities in which students will thrive. By all appearances, the school is on its way to doing so.

For starters, no two classrooms are the same. The high school's four teachers -- all carried over from Jeff, where Oakland Principal Clare Lutgen was formerly an assistant principal -- were given free rein to decorate their classroom to

their choosing.

They picked their own paint -- mostly off the \$5 mismatch rack, Lutgen admits -- and their own layout.

For Shannon White, a social studies teacher and Illinois native, that means University of Illinois flags and a Bob Marley "One Love" poster. One door down, math teacher French chose a crimson paint job with inspirational posters, mostly mathematics-themed.

"Those spaces have literally been transformed into instructional spaces that not only lend themselves to their content areas but lend themselves to who they are as teachers," Lutgen said. "My hope is it's going to encourage students to express their individuality as well."

Thanks to a few knocked-down walls, each classroom is twice the size of an average classroom. Each features a traditional desk area, small group study areas and a lounge area complete with donated couches and lounge chairs.

"We have all kinds of seating arrangements, some more formal, some more casual," Lutgen said. "We're just trying to recognize that all kids are different and are going to excel in different situations."

Each Oakland student was self-referred, Lutgen said, meaning each student had a say in whether he or she believed Oakland would be right for them.

"There is no typical story for a child," Lutgen said. "I am just so overwhelmed by the fact every single child who is attending here recognized that whatever it may be, and that is a whole variety of things, that there has been something that has prevented them from having the type of educational experience that they had the potential to engage in."

Seeing some of those students during the parent meeting Monday, Lutgen said, was surreal, a reminder that the last three years of her life were slowly coming together leading up toward the start of school on Aug. 22.

In the meantime, construction continues. Crews are still working to finish the reception area and an adjoining open space that will eventually become a gallery of student art produced at StudioOHS -- the art classroom run by the Greater Lafayette Museum of Art. In opposite corners of the art studio the words "Me" -- standing for media experience -- and "Art" are spelled out in large white letters that were removed from the building's roof, where they spelled the "Elementary" in "Oakland Elementary School." Oakland closed as an elementary school in 2010.

Lutgen said she is hoping to foster such partnerships to give Oakland students a more active role in the community. She hopes to move away from labor opportunities, such as cleaning parks to service opportunities, such as students serving on boards or in organizations.

"Many of the kids, in my conversations with them, do not feel they live in a community that values them," Lutgen said. "And I know that is not true ... but we need to be better at conveying that, that we value our young people as viable, contributing members."

While the color schemes of the classrooms were left to their respective teachers, the hallways have been painted with an oak green stripe that complements the brown wood paneling Lutgen estimates was left over from sometime in the '70s.

Green and brown are the school colors. And in keeping with the oak theme, Tree Lafayette in the near future to plant several oak trees on the property. Lutgen said she hopes to have a community open house early this fall.

Lutgen said the prospect of the school's opening was never more real than during Monday's orientation.

"Actually having children and families in here for a school event, I was really just marveling at the fact this is finally going to materialize. I'm just so excited to have children to actually respond to. I'm ready to stop getting ready

It's all coming together at new Oakland High School Journal and Courier (Lafayette, Indiana) August 3, 2011
Wednesday

for them to arrive."

Science teacher Jon Eifler agreed, saying that as for the first day of school, "it can't come soon enough."

LOAD-DATE: August 4, 2011



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August 1, 2011 Monday

SECTION: NEIGHBORHOODS

LENGTH: 426 words

HEADLINE: Artist embarks on ventures despite cerebral palsy

BYLINE: By, Emerson Marcus emarcus@rgj.com

BODY:

Emerson Marcus

Whether it's skydiving, painting or sledding down a mountain, Connor Fogal, 18, hasn't let cerebral palsy get in his way.

Fogal, who graduated from Marvin Picollo this year, is headed to college this fall to take a Photoshop class at Truckee Meadows Community College.

He also is selling his artwork in a reserved room from 10:30 a.m. to 1 p.m. Tuesdays and Thursdays in the courtyard at Shopper's Square.

Fogal's disability inhibits him from using his hands to paint. Instead, he uses a head strap with a paint brush pointed from his forehead to the canvas.

"I remember scenes from the places (I visit), and I make it my own (on the canvas)," Fogal said.

One of his favorite places is Maui. Fogal likes Maui so much, he got a tattoo on his left shoulder with an outline of the island and Bob Marley's popular saying "One Love" written above it.

"I like Bob Marley," Fogal said.

Several of his paintings are of serene beach settings with hanging palm trees and calm waves.

Most of Fogal's work ranges from \$25 to \$45. Larger prints are more expensive.

"It's really amazing how good he is," said Linda Anderson, executive secretary at Shopper's Square. "He paints better with his head strap than most people paint with their hands."

His paintings can take anywhere from a few hours to a couple weeks to complete.

Small business startup

But Fogal isn't just setting up galleries in Shopper's Square.

He also is forming small business plans to help liftoff his painting career.

"(Fogal) has a given talent and the drive to build a business," said University of Nevada, Reno business development adviser Gracie Bartholet, who helps regional small businesses, including Fogal, jump-start their efforts.

"Our goal is to help him form his plan and get his message of how being handicap, and being in a wheelchair, isn't going to keep people from achieving great things," she said.

Fogal is in the process of designing a multimedia logo to brand his image, but that's all he will say about it as of now.

"It's a secret," said his mother, Theresa. "He doesn't want people to know about it yet."

In the meantime, Fogal is also taking art classes at the senior center on Neil Road and at Michaels Arts and Crafts.

"He's always been the kid that saw something and said, 'I want to do that,'" said his sister, Sylvia. "It's just like when he went skydiving or skiing. This business is no different. He gets an idea in his head, and he goes for it."

Where to find Fogal's art

Connor Fogal sells his artwork at Shopper's Square from 10:30 a.m. to 1 p.m. on Tuesdays and Thursdays.

LOAD-DATE: August 2, 2011



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The News Journal (Wilmington, Delaware)

July 31, 2011 Sunday

SECTION: NEWS

LENGTH: 471 words

HEADLINE: Festival with a message of love

BYLINE: By, GARY SOULSMAN

BODY:

The News Journal

WILMINGTON -- "It's hot and makes you feel like you've arrived in Jamaica."

Jarvis Berry of Coatesville, Pa., felt that way Saturday after ducking into some shade at the Peoples' Festival at Tubman-Garrett Riverfront Park.

He thinks reggae star Bob Marley, who was a resident of Wilmington in 1966 when he worked as a lab assistant and autoworker, would approve of the festival held in his honor since 1995.

"I like reggae because of Marley's message of unity and one love," says Berry, 40, who has been attending the festival for six years.

The event drew what one organizer estimated at more than 5,000 people and included two stages of music that sent out a throbbing beat.

In addition to headliner Bushman at 10 p.m., there was a children's village of activities, a vendors alley with local as well as international arts and crafts, and a popular bamboo rain hut that spritzed kids with water.

"This is awesome," said Olivia Danovich, 8, who left her hand prints on a unity poster along with her sister, Gabi, who turns 4 today.

It's because of these types of events that the family is happy it moved into the LOMA district of the city at Second and Market streets, said Dennis Danovich, the girls' father.

The Peoples' Festival was started as a big party in 1995 by Genny Pitts and her husband, Ibis, friends of the Marley family.

On Saturday, Ibis stood near the food court wearing a graying beard, big-brimmed hat and Marley T-shirt while remembering how it all got started.

A retired stevedore, the 67-year-old Ibis played drums with Marley decades ago as the young musician worked on songs. Ibis also traveled to Marley's native country of Jamaica.

"I saw the influences that made him a great soul," Ibis said.

Ibis met the Marleys when the family lived on Tatnall Street near 23rd Street and Ibis had a store nearby.

It was before Marley became the leading light of reggae.

Ibis said the friendship was important in his life and, after he was given a small inheritance, he held a party in honor of Marley, who died of cancer in 1981 at age 36. The first event was held at Frawley Stadium and is now known as the Peoples' Festival, and held in conjunction with the city of Wilmington.

"There's an interesting story to how all this came about," said filmmaker Pati Nash, who is working with Wilmington's Film Brothers Productions on a Peoples' Festival documentary. On Saturday, she was out and about filming interviews.

Also paying tribute to Marley was Philadelphia mural maker Mark G. He was creating a six- by 60-foot mural of Marley that he hopes to display in Wilmington.

Today, the festival continues with a documentary on the musician called "Marley Unplugged." It will be shown at the Double Tree Hotel, 700 N. King St., at 2 p.m. Tickets cost \$10.

Contact Gary Soulsman at 324-2893 or gsoulsman@delawareonline.com

LOAD-DATE: August 2, 2011



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Sarasota Herald Tribune (Florida)

July 7, 2011 Thursday

SECTION: E; ARCHIVES; Pg. E28

LENGTH: 553 words

HEADLINE: A new vibe at circle on St. Armands

BYLINE: ABBY WEINGARTEN Correspondent

BODY:

Twilight hour on the terrace at Daiquiri Deck St. Armands. There's an atypical breeze blowing that, along with the frozen concoction I'm sipping, makes it feel a little less like June.

Noel Harris is strumming his acoustic guitar as I indulge in a New England-style lobster wrap and a chilly "Bushwacker" beverage in a souvenir cup. I recognize the first few chords of Van Morrison's "And It Stoned Me" (by request) and start to drift.

The semi-new St. Armands raw bar, which made its debut at the beginning of the year, is nudging me to devote more time to the Circle. A new vibe is hanging in the air, and it's all for the better.

"We're trying to bring a younger crowd to the Circle," said bar manager Peter Aberg, pulling out the weekly entertainment roster.

Regulars from the longtime Siesta Key version of the Deck may just have to venture outside the village for a swig. Wednesday evening is "80s for the Ladies," with dancing and live music by Three Peace Band. Fridays have DJ Casper, and late-night Saturdays feature acts like Roadblock, Rising Tide, Swamp Root Funk Band, Local Celebrity Band and Left Hand Side.

Friday, Saturday and Sunday happy hours (3 to 7 p.m.) host acoustic musicians such as Harris, Scott Thompson, Spark Notes and Kevin Thompson. During this four-hour block, there are two-for-one small daiquiris and well drinks, discount drafts and pitchers, and \$5 house wines.

Ask bartender Stewart Wade to pour you an orange Deck Diesel, which comes with the warning "high octane," and consists of Diesel Fuel grain alcohol and vodka. My Bushwacker is a tad milder, with its hints of coffee liqueur, dark créme de cacao and coconut. There are 12 frozen daiquiris in-house, as well as 25 punch-packing combos under funky titles: Voodoo Love Shake, Kryptonite, Gazoo, etc.

The mixes kind of match the décor, actually -- turquoise paint, purple accents, sea glass bits on the bar top. Hayley Tessier and her fellow servers are donning blue T-shirts that read "Sobriety is Overrated," and halfway through my drink order, I'm certain they're onto something.

"I really like the vibe here," Tessier said. "We have families coming in off the beach and then we have the late-night crowds. It's such a mixture of people."

Since it's open seven days a week from 11 a.m. to 2 a.m., there's bound to be a blend of demographics. The kitchen's open late, and post-beach strolls can't help but lead straight to the address and up the flight of stairs.

At adjoining tables, I hear everything from French to Swedish accents, and see college kids are intermingling with senior citizens. Some are sampling the Bacardi Mojitos that are made with fresh simple syrup and homegrown mint. Others are inquiring about the "Bartender Triathlon" -- a drink competition with giveaways for audience members -- that's scheduled for 6 p.m. Sun. July 31.

Me, I'm pretty deep into these lobster bits smothered in dill mayonnaise and wrapped up in a flour tortilla, and hovering at a tab around \$15 to \$20 for a meal and a thirst-quencher. Maybe I'll grab some blue oysters for the next round. Either way, I could listen to Harris play Bob Marley's "One Love" until the sun checks out.

"Let's get together and feel all right," he sings.

And we are.

The Daiquiri Deck is at 325 John Ringling Blvd., Sarasota. 388-3325; daiquirideckstarmands.com.

LOAD-DATE: July 18, 2011

Telegraph.co.uk

One love, one legend

Andrew Perry

Last Updated: 2:56AM GMT 09 Feb 2005

Thousands of people arrived in Addis Ababa for a concert celebrating the life and music of Bob Marley, who died 25 years ago. Andrew Perry reports on the legacy of the Third World's first superstar

In pictures: Bob Marley



Legend. Marley at rest in an image from 'Tek a Picture a'

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Sixty years since his birth, almost 25 since his death, Bob Marley's life and music are to be celebrated tomorrow in a massive free concert in Addis Ababa.

Under the banner "Africa Unite", it is expected that 250,000 revellers will pack into the city's historic Meskel Square for 10 hours of live performances. Acts will include members of Marley's family (wife Rita; son Ziggy, etc), his original backing singers, the I-Threes, and a host of African stars, such as Youssou N'Dour, Angélique Kidjo and Baaba Maal.

There are precious few figures in all of popular music whose name, a quarter of a century since their death, can bring together a quarter of a million people. There is certainly only one who could do so in the capital of Ethiopia.

Marley's legacy seems only to mushroom with every passing year. Since he died of cancer aged just 36, his songs have become a global phenomenon in a way that they never could have been in his lifetime, despite all his tireless efforts to spread and promote them.

According to a chart collated by Music Week, Bob Marley and the Wailers' omnipresent "best of" album, Legend, was the seventh biggest-selling back-catalogue album in Britain during 2004, behind only the likes of Abba, Elvis and the Beatles.

While those three artists may perhaps outsell him in countries where the record industry is fully developed, Marley is truly international. From cafés on remote beaches to campfires in the middle of nowhere, his songs are everywhere that the sun shines. He is surely now the world's most popular

songwriter.

Such iconic stature inevitably leads to clichéd perceptions of who Marley was. Unlike any other artist of such standing, his work is known predominantly via that one album, Legend, a large chunk of which was lifted straight from 1977's Exodus, which saw him begin to dilute the radical, distinctly Jamaican music he'd originally forged.

On that simplistic basis, sceptics might be forgiven for viewing Marley as a poster boy for vacuous peaceniks and marijuana-puffing students. That, though, would be to ignore the years of hardship it took him to become the Third World's first superstar.

Although he first edged on to the world's stage when he signed with Chris Blackwell's Island Records in 1973, Marley's career began in the early 1960s. He was born to a black mother and white father in rural St Ann in Jamaica's northern interior, and his mother moved him to Kingston, its ever-lawless capital, when he was 12. They settled in Trench Town, a new "housing scheme" which soon degenerated into the slum so bitterly portrayed in his songs.

After cutting a few unsuccessful solo tracks in 1962, he hooked up with the son of his mother's ex-lover, Bunny Livingston, and a Trench Town neighbour, Peter Tosh, and formed the Wailin' Wailers.

Like countless other groups in mid-1960s Kingston, their shtick was to imitate the three-part harmonies made popular by Chicago soul trio the Impressions, to a ska beat. Recording for the legendary Studio One label, they enjoyed moderate success locally, but it wasn't until 1969, when they fell under the tutelage of the maverick young producer Lee "Scratch" Perry, that Marley, Tosh and Livingston really came into their own.

The three of them were newly converted to Rastafarianism, a fledgling religion which embraced the reigning Ethiopian emperor of the time, Haile Selassie, as the living god. With their dreadlocks and their belief in smoking "ganja" as a holy sacrament, rastas were social outcasts, and not always welcomed in recording studios. Perry, however, was a believer.

Perry and Marley's relationship was tense, but furiously productive. Freshly rechristened the Wailers, the group reshaped their songs – predominantly written by Marley – to Rasta theology and lilting, visionary arrangements. Their new, religiously-motivated music quickly defined Jamaica's new sound – reggae.

Lively Up Yourself, Sun Is Shining, Trenchtown Rock, Natural Mystic, Kaya – all were penned in those busy months. On songs such as Small Axe, Marley sang in prophet-like tones, in parables. On others, such as Concrete Jungle, he railed against the inequalities of Jamaican society.

It was this groundbreaking repertoire that attracted Chris Blackwell, and which Marley would dip into and re-record throughout his career at Island.

Reggae had always been seen as novelty music, thanks to ska-era hits such as My Boy Lollipop, and Blackwell was unsure how to market the Wailers. Initially, he pitched them to the white, adult, prog-rock crowd, but soon he began to see Marley himself as the selling point. Tosh and Livingston became disenchanted and guit. They were replaced by the sexy I-Three backing singers.

By 1975, this new line-up had fully clicked into overdrive, in time for a high-profile show at London's Lyceum. Marley held centre stage, bouncing joyfully, shedding sweat and tears, singing like a true angel, stirring the soul. Burnin' and Lootin' painted a desperately stark picture of Kingston's ghettos, but Lively Up Yourself and Get Up, Stand Up offered a resolution through protest.

Marley had become the spokesman for his people, a figurehead whose politics were not shared by everyone, a fact that brought huge pressure upon him as his fame reached critical mass. In December 1976, he was shot in his kitchen in Kingston. Touring the world with the album Exodus the following April, he provided a deeply spiritual experience for the thousands who saw him play, but secretly his jubilant

spirit has been dented.

His subsequent albums were less punchy, their politics pursuing a spurious global unity. Characterised by songs, such as Could You Be Loved, which demonstrated Marley's exceptional ear for melody, they were less reggae than a pan-global form of pop. No less popular, though - the stuff of Legend.

When cancer defeated him in May 1981, a massive service of remembrance was held in Kingston's National Arena. The man had outgrown his music. In Jamaica today, however much the sound there has since evolved into the more hedonistic dancehall, Marley remains the number one musical icon.

It is hard not to draw Messianic parallels when talking about Marley. During his short life, he was dynamic, inspirational, a religiously motivated force for peace, who made his Rastafarian faith - and its hymns, in the form of reggae music - known and acceptable to the godless and the disenfranchised, the world over.

Through him, Rastafarianism has survived internationally, and therein lies the importance of the concert in Addis Ababa. Named "Africa Unite", after the song from his embattled, post-shooting Survival album, it is clearly intended to be a kind of coming home for the great Rasta prophet, to the country where his god reigned - indeed, later this year his widow Rita intends to have his body exhumed and laid to rest there.

In this respect, and in terms of his music's dissemination, 2005 may be the best year yet for Bob Marley.

- See next week's 'Daily Telegraph' Music on Thursday section (Feb 10) for our Bob Marley Perfect Playlist: a guide to his 10 most inspiring tracks, which you can download for £5.
- 'Tek a Picture a' Dis', an exhibition of Bob Marley photographs, is at Sony Ericsson Proud Camden, London NW1 until April 8; www.proud.co.uk

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Bob Marley

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One Love, One Life, 25 Years Later

Twenty-Five Years After Death, Bob Marley Still Jams

BNEWS

By Bryan Rabinson, Posted: 2006-05-09 17:27:09

Bob Marley



(Tom Hill, Wirelmage.com)

• Read Marley's Blography

(May 9) — Bob Morley is still stirring up the music world 25 years after his death. No reggae artist has really come close to Marley's stature in years since his death. Sant Ziggy and Damian have carried on his legacy, but their father is still considered the face of reggae.

"There has been a void left by his death," Rolling Stone's Brackett said. "You had those (in reggoe) who were trying to be like him and you had those who tried so hard not to be like him. And he was charismatic and no one has really been able to live up to that."

Just ask top-selling Hasidic reggae star Matisyahu, who pays homoge to Marley when he sings the music legend's "Rastaman Chant" at all his concerts.

"I heard 'Rastoman Chant' when I was a teenager at 17," he told ABCNEWS.cam. "It was the first song that I would just sing to myself. ... It became like an anthem to me, a song that I would just sing walking down the street. It's a song I love performing at every one of my shows."

Thursday will mark the 25th anniversary of Marley's death. Marley died of concer on May 11, 1981, but his music continues to top the charts.

Compliations of his greatest hits -- "20 Best of Bob Marley " and "Golden Legends: Bob Marley " -- have peaked at No. 8 and No. 10 respectively on the Billiboard magazine's top-selling region album charts this year. According to Billiboard, albums by Bob Marley 8. The Wallers were third on the 2005 reggae charts, trailing only Sean Paul and Marley's youngest son, Damilan "Ir. Gong" Marley. Albums under Bob Marley s name alone were No. 9 on Billiboard's charts.

On the Pulse

This poll has been closed.

"Legend," the definitive collection of Marley's greatest hits, remains the best-selling reggae album of all time. In addition, he has been ranked among the Tap 10 of Forbes' highest-earning deceased celebrities in four out of the five years it has compiled the list, making an overage of \$8.4 million a year.

The timeless message of his music, though, is part of his appeal.

"His music is melodic and the dryan is appealing to any age, and many children pick up on his music at a very early age," said Chris Blackwell, founder of Island Records and Markey's former manager. "When they become teenagers, the relevance of the lytics kick in, and his music lasts with you forever.

'Gargeous' Pop Protest Songs

Marley barely knew his father, a white English soldier who oversaw a Jamaican plantation when he met Marley's trather, Cedella Booker. Sturned by his wealthy English relatives, Marley grew up to the Kingston slum of Tranchtown, becoming aware of the corruption in his country's government and law anforcement

These experiences, along with his sympathy for the political struggle of Africans in Zimbrathwe, would form the foundation of Marley's music. The Walters represented the cries of the approach. When Marley song, "I shot the sheriff, but I did not shoot the deputy," he wasn't talking and dance tone. When he song, "Get up! Stand up! ... Stand up for your right," he wasn't talking about a right to party. Marley's infectious maladies often oversladowed his tyrics incessage.

For my money -- and given the amount of sub-par war protest songs out there lately -- Bob Mailey was just a great songwriter, on the level of (John) Lemon, (Paul) McCartney and (Bob) Dylon in to ent," said Nothan Brackett, senior editor of Rolling Stone magazine. "He was really gifled at getting really political messages in three-minute pap songs. Same of his songs were really gargeous. They captured the pain and suffering In an appressive system."

Called the first superstor to come out of the Third World, Marley was skilled at speaking not only for the people, but to the people. One of the most quoted tyrics from Marley's classic "Rademption Song" is, "Emancipate yourselves from mental stavery. None but ourselves can free our minds.

To Marley's fails and musical descendants, that is just one illustration of how lie was able to cross boundaries and move people

"A lot of what he sung about came from the heart and spoke to the heart," Matisyahu sold. "He emitted a truth and honesty. That's why he was able to transcend generations and cultures. People were able to relate to his universal message of redemption, rising to the challenge, the message of breaking out of the system. His message hac potence.

Separate but Unequal Legends

Like other legends such as Elvis Presley , Lennon, Janis Joplin and Jimi Hendrix -- and more recent icon; such as Kurt Cobain, Tupac Shakur and Biggle Smalls -- Marley will be forever young. He was 36 when he died, and his death come months after Lennon was shot to death outside his apartment building in New York City

While almost universally beloved in death, Marley wasn't always admired in life. As a devout Rostafaction, he balleved Hoile Selassie I, the former emperor of Ethiopsia, to be Jah, or God, incarriette. He were long dreadlocks and believed marticana was a sacred herb, and that scared people who associated all Restatarians with the drug trade. During the Canadian leg of a world tour, a reporter asked Marley what he thought about the alleged link between the drug trade in the United States and Canada, and Rastafarians.

"I wouldn't say Rastatarions have a bad reputation," Marley soid. "I would say people gave Restofarions o bad reputation because all these things started happening before Rastafarions came to

Nonatheless, some argue that Marley is more of a world star than Lennon or Presley. To many, he was the first in the music world to voice the plight of Jamaico and the appressed.

"If you mention Bob Marley 's name anywhere around the world, people will know who he is," said James Henke, chief curator of the Rock and Roll Hall of Fame and Museum and author of "Marley Legend: An Illustrated Life of Bob Marley.

"He was more than a reggae artist. He spoke on issues that offected black and white people. His songs obout less-fortunate people -- people who are in need at help and the downtradden -- still resencte today.

If Marley was alive today, music historions say, he would still be singing about the plight of Januaica and Africa, and undoubtedly would have spoken out about the genocide in the Darfur region of Suctan. He may have had a teammate in fellow activist and U2 lead singer Bono, who helped induct Marley Into the Rock Hall in 1994.

"I'm not sure that he would have been as octive on the world stage on world issues like Bono , but he would have spoken out on a variety of issues," Henke sold. "It would have been interesting to see where he would have gone in the hip-hop and R&B world and what kind of collaborations and influence he would have had there. Purk was vary influenced by reggae."

Continuing to Hear - and Sing - the Words of the Rastaman

Matisyahu, who was a month short of his second hirthday when Marlay died, knows he will never replace a legend. He just hopes he can stir some of his listeners' hearts the way Marley's music still does.

"I hope I can express ideas and amotion, make them accessible to many people in as powerful a way as he did," he said. "His music just socked into one. I'm sure it has influenced the way I write. ... To me, seeling Bob Marlay got up on stage with his guitar and take the concept of giving glory to the King -- king worship -- lust mode it seem more real to me. If I can do that for someone, I'd be happy."

Through Marley, Matisyaliu continues to licer the words of the Rustaman. It will be a long time before Marley steps down from his throne.

Last Updated: Sunday, 6 February, 2005, 17:09 GMT

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Rastafarians show One Love for Marley

By Ishbel Matheson BBC News, Addis Ababa

Befitting the occasion, there has been the air of a huge birthday party in Ethiopia's capital, Addis Ababa.

Tens of thousands crammed Into Meskal Square on Sunday to celebrate the 60th anniversary of the birth of the late Jamaican reggae star, Bob Marley.



Rastafarians regard Ethiopia as their

Rastafarlans, praising Marley as a Spiritual home prophet, draped their shoulders with red, gold and green flags and many wore T-shirts with their hero's image.

They have jetted in from around the world to Ethlopla, which they regard as their spiritual home, coming from as far afield as Israel, Spain, South America and the UK.

They mingled with locals to enjoy a free concert to commemorate the life and ideals of Marley, who died from cancer aged 36.

Stars such as Angelique Kidjo performed.

'Not all about drugs'

Mariey's life was short but his legacy long. His message of peace, love and unity still has a resonance here in Ethiopia.

One Rastafarian from New York said: "I was born in Brooklyn but I'm a Rastafarian and I'm here to celebrate Bob Marley and what he stood for.

66 We know Africa's history is great and its future is even greater

Ziggy Marley

"He believed in peace and love - It's not all about the ganja and the marijuana."

The theme of this concert, fronted by the Marley family, is Africa Unite.

It has struck a chord with many of the Ethiopian concert-goers - many hope this event will project a different view of their homeland, a country which is too often associated with poverty and famine.

Marley's son, Ziggy, told me Ethiopia was of huge importance to his father as the cradle of civilisation.

"This is where all of us came from. That's science, not religious rhetoric.

"The message today is that Africa should unite. This is what we're focusing on."



Marley's family have organised the 60th birthday concert in Ethiopia

So what does he think of the depressing picture of Africa that is so often portrayed?

"Those who speak of that are the ones who don't want the vision for Africa to become a reality. But we know its history is great and its future is even greater.

"We don't listen to the sceptics or hypocrites who speak against the dream of Africans."

And the thousands of people who have turned out here are showing that Marley's message is still potent 24 years after his death.

The Seattle Times

Wednesday, February 4, 2009 - Page updated at 07:19 PM

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Bob Marley's one world, one love celebration

By Joanna Horowitz Special to The Seattle Times

Happy Birthday, Bob Marley. Seattle's posthumous present? Two nights of reggae music at the recently reopened King Cat Theater.

Enacting Marley's mantra "one world, one love," the organizers of the birthday celebration have brought together top-notch local and national reggae acts for a packed double bill Thursday and Friday, open to all ages.

Though you can often catch some rock-steady rhythms at venues around town like Nectar and Tost, this event — dubbed Reggae Consciousness — offers enough music to keep you dancing all night -- literally.

Each concert starts at 8 p.m. and winds down at 3 a.m. The lineup includes local acts like Fearon, Laborer and the Freetown, as well as out-of-towners SOJA and Ossie Dellimore and the Soldiers of Justice.

Now in its fourth year, the tribute to Marley is a showcase of reggae styles and an affirmation of Seattle's healthy reggae scene. The groups are a diverse mix of traditional roots reggae, hip-hop and rock, soul, funk and dance hall.

Headlining Thursday's show is Washington, D.C., collective SOJA. Stopping by on a world tour, the group has attracted a substantial fan base with their style of rock/hiphop infused reggae.

Jamaican-born Clinton Fearon and his Boogie Brown Band will cap off Friday night's live music. Fearon was the singer and bassist for popular 1970s and '80s reggae band the Gladiators. Now based in Seattle, Fearon tours worldwide.

Also on the bill: Winston Jarrett and the Solid Foundation Band, Lafa Taylor and Shan Coleman (Thursday); and Ras Indio, Essential I and Jahson Ites (Friday). On Friday, DJ Rising Sun International will keep the music going late into the night.



Bob Marley in 1977.

Festival preview 2009 Seattle Bob Marley Tribute

"Reggae Consciousness," a Marley birthday celebration with SOJA, Ossie Dellimore, Winston Jarrett and special guests Lafa Taylor, Shar Coleman and Selecta Raiford on Feb. 5; and with Clinton Fearon, Laborer, Ras Indio and special guests the Freetown, Sick Donkey Showcase and Rising Sun International on Feb. 6, both nights from 7 p.m. to 3 a.m. at the King Cat Theater, 2130 Sixth Ave., Seattle; \$10-\$20 (all-ages; tickets at www.brownpapertickets.com; information, 200 448-2829 or www.kingcallheater.com)

You can also grab some Caribbean food courtesy of Belltown's Casuelita, as well as some crafts. And in the spirit of one love, \$1 from each ticket sale goes to support humanitarian-aid organization Great Shapel and People for Puget Sound.

Marley's official birthday is Friday — he would have been 64. The reggae pioneer died in 1981 at just the age of 36, after gaining international fame with songs like "I Shot the Sheriff," "No Woman, No Cry," "Jamming," "Redemption Song" and "One Love."

Marley rose out of the Jamaica musical-street scene and would eventually become one of the first musicians to bring Jamaican music to the rest of the world. His Rastafarian beliefs infused his songs with themes of love, religion and peaceful politics — and of course, gave him his trademark dreadlocks.

Joanna Horowitz: jbhorowitz@gmail.com

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One Love

By Hyon O'Brien

On Jan. 1, during our vacation, our family visited Bob Marley's birth and resting place in Nine Mile, St. Ann's Bay, on the Caribbean island of Jamaica.

Bob Marley, an inductee into the Rock and Roll Hall of Fame in 1994, is known to the world as the epitome of reggae music. Before him, reggae was little known outside Jamaica. His music told stories of his home and the Rastafarian religion that he followed, and some songs dealt with politics.

He died of cancer in 1981 at the age of 36 at the peak of his career, but even now, 28 years later, his songs are still extremely popular. Even I, an absolute reggae novice, know one of them, "One Love" (BBC called it the song of the millennium and his album "Exodus" was named the Album of the 20th Century by TIME magazine).

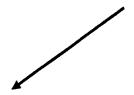
What is the etymology of reggae? There are many theories, but Bob Marley is said to have claimed that the word reggae came from a Spanish term for "the king's music." The liner notes of "To the King," a compilation of Christian gospel reggae, suggest that the word derives from the Latin regis meaning "to the king."

Since I was so totally ignorant of his background, I was delighted to learn about him from our guide, the irrepressible Captain Crazy, with an unforgettable horselaugh (on our drive home our family could repeat his laugh in a chorus) and via a Google search.

He was born to a Jamaican mother, Cedella Booker, and an Englishman named Norvall Marley, in 1945. He got into music in the 1960s with his group, the Wailers, which he formed with two friends, Peter Tosh and Bunny Wailer. He was married to Rita Marley, who sang as one of his back-up singers. They had three children together, the most famous being Ziggy Marley, also a highly regarded reggae musician. Eight more children of his were born to different women, but that's another story. He went on nine whirlwind world tours between 1973 and 1980, leading to his worldwide popularity and the popularity of reggae.

As we were driven back to our rental house, I asked our two daughters and son-in-law what they know about Bob Marley. I was totally shocked to hear that they practically breathed and lived his music during their teenage years and knew the lyrics to most of his songs. How totally clueless must I have been as a mother to miss all this....





Back in Seoul, I listened to ``One Love" many times on Youtube and realized that this song, with a few repeated chords and simple lyrics, was quite hypnotic. In a roundabout way, this led me online, where I found a list of ``All Time Top 50 Songs." What other songs had had such a strong hold on me? I noted that four or five pop songs that I have long regarded as favorites were included in the list.

We tend to associate places and circumstances of our past through music, as well as sights and smell. My favorite songs all bring back particular memories.

One of my favorite pop songs, ``Unchained Melody," is one of the most recorded songs of the 20th century, according to Wikipedia (500 versions!). It gained its greatest popularity after it was featured in the blockbuster film ``Ghost" in 1990, though it was also a hit when the Righteous Brothers originally recorded it in 1965. Evidently, even Elvis Presley performed this song in 1977 during his last TV appearance, six weeks before his death.

A few years ago, we finally visited Las Vegas, and one of the fun things we did was buy concert tickets to see the Righteous Brothers. Even though Bill Madley and Bobby Hatfield looked somewhat antique, their music did not fail to move me. Later, in 2003, Hatfield died and I was glad we had the chance to see him live on stage.

One thing I miss from American life is listening to jukeboxes in diners. I used to visit our neighborhood diner and put a coin or two to listen to oldies. One of them was always "Unchained Melody." As my faith in God deepened, I began to consider the line "I hunger for your touch," my longing for God's presence like a deer panting for water in Psalm 42.

Speaking of vocal music, what I'm now most keen on is a capella, particularly by boys' choirs. I love the Vienna Boys Choir and last September I was delighted to hear Gregorian style chants sung by Montserrat Monastery's choir in Spain, and this past December, the Little Singers of Paris Wooden Cross singing like angels in Seoul.

Whatever our tastes and musical preferences, we cannot live without music in our lives. Music is one of God's blessings. I hope each day we make a joyful noise unto the Lord and sing even though we may sometimes sing out of tune.

As Bob Marley is urging us on with his words, "One Love, One Heart, Let's get together and feel all right, Hear the children crying (One Love), Hear the children crying (One Heart), Saying give thanks and praise to the Lord and I will feel all right. Saying let's get together and feel all right."

Hyon O' Brien, a former reference librarian in the U.S., has returned to Korea after 32 years of living abroad. She can be reached at hyonobrien@gmail.com.





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One love. One heart. One perfect day

As the 25th anniversary of Bob Marley's death nears, memories of seeing the supernatural legend in concert remain powerful

By Michael Corcoran AMERICAN-STATESMAN STAFF

Friday, May 05, 2006

Gather 'round, kids. I'm going to tell you about the time I saw a legend, a natural mystic, in the flesh. In the two and a half decades since his passing, Bob Marley has not only become the most internationally popular black musician of all time, but more a symbol of freedom, enlighterment and love than mortal man. But on May 6, 1979, he was right there in front of me, on the stage, his eyes closed and those words flowing from his soul. "One good thing about music," sang this Dylan/Lennon in dreadlocks, "when it hits, you feel no pain."

The best way I can describe Marley in concert is that he had a supernatural presence that made him seem more a religious icon than popular musician. He positively glowed, as if encased in a full-body halo. When he did an exaggerated running-man move during "Lively Up Yourself" it looked like he was flying. Every reach of his hand had a higher purpose, every melody resonated with a unifying and galvanizing message.



1979 Adrian Boo FIFTY-SIX HOPE ROAD MUSIC, LTD

entarge photol

Right before he died, Bob Marley recorded 'Redemption Song' for the 'Uprising' album. It became his civil rights anthem and was the last song he sang for an audience.

Bob Marley "Concrete Jungle"

Windows Media | Real
 Bob Marley
 Kinky Reggae

Bob Marley's final concert Pittsburgh, Sept. 23, 1980

Set list:
Natural Mystic
Positive Vibration
Burnin' and Lootin'
Them Belly Full (But We Hungry)
The Heathen
Running Away
Crazy Balchead
War No More Trouble
Zimbabwe
Zion Train
No Woman, No Cry

I knew within five minutes that I'd never see a better concert than Bob Marley and the Wallers at the Waikkil Shell. When the I-Threes (backup singers Rita Marley, Judy Mowatt and Marcia Griffiths), so regal in their multicolored headwraps, came out with an opening song, I got chills. Then Marley emerged and all heaven broke loose.

Best day of my life? The day my kld was born. No contest. Most completely blissful day of my life? That would be the concert of May 6, 1979. No contest.

Thursday marks the 25th anniversary of Marley's death from cancer at age 36, which gives me yet another excuse to recall my Michael Jordan of days.

As so often is the case when an artist's career is ended in its prime, Marley became a bigger star in death than he was in life, with his "Legend" greatest hits collection topping the Billiboard catalog albums chart almost every week since its 1984 release. His image is everywhere, from T-shrifts and tapestries in head shops to scrawlings on the walls in African tenements. Even more importantly, his ideological fire burns in albums auch as 1977's "Exodus," which Time magazine called the album of the century in 1999, and in the equality-of-the-heart artitlem "One Love."

Seeing Marley, whose only Austin appearance was in July 1978 at Palmer Auditorium (then called Municipal Auditorium), didn't make me appreciate his albums more. It had the opposite affect. They just couldn't measure up; nothing could.

Some folks have bought completely into the Marley mystique, growing dreadlocks and even exploring Rastafarianism, a religion that considers smoking herb a sacrament and regards former Ethiopian king Halle Selassie as the messiah. But for me, it was all about those two hours in Honolulu. I've never been to Austin's Bob Marley Fest because what would be the point?

Like a bowler who remembers what he had for breakfast the morning of his 300 game, I can recall every little detail about that perfect day.

The cloudless sky was beyond blue, like God's Aqua Velva. The nonstop conga drumming at Kapiolani Park, which always sounded so unmusical, like tennis shoes in the dryer, had been stilled that afternoon. We laid down on the grass while a horrid local bar band opened and it felt like silence.

We were freshly in love, the first time for me, which might have had something to do with how magical the concert was. Donna was wearing one of those cape associated with old-firme race car drivers — a risky choice for date five — but it worked. Bnt'l ove the best? We were destined to be together the rest of our lives.

I usually leave out the comy romance angle when I'm telling people about what it was like to see Bob Marley two years before he died. Folks don't care about my love life. They want to know what Marley played and what he said and how the Waiters' sound seemed to come in big. glorious waves.

Exodus
Redemption Song
Coming In Front The Cold
Could You Be Loved
Is This Love
Work
Get Up, Stand Up

Now, the notione to hold court at a par, or reafy anywhere, but it's happened time and time over the years. A Bob Marley song will come on the jukebox and fill say something like, "best concert I ever saw and file next thing you know the Garrison Kerkor with a semicircle of listeners. The story has almost become an act, so practiced are the descriptions, the dramatic pauses, the last bit about laying on the sand of Waikiki Beach after the show and just knowing that 4" never get better.

People want to hear about what it was like to see Bob Marley in concert because if they're younger than 40, they didn't have the chance (being dragged to a show by hippic parents didesn't count). Marley has become one of the most mystical figures in pop culture, rivaling Elvis Prestey. He's a legend not only of the poor in Africa, but the Hacky Sack-playing "trustafarians" who use Marley's music as a way to justify smoking pot and twisting their hair all day.

Madey is really the Muhammad Ali of music — so universally beloved for all the right reasons, imagine if Ali had died after the Foreman fight, the "Rumble in the Jungle". That's the iconic status that Mariey has achieved

Unlike Ali, however, Marley never really connected with the majority of American blacks, who just didn't buy into the reggae lilestyle as readily as white college kids d.d. That pained Marley until the very end

But he was onto somothing major just before he died. The last song he recorded for his final studio album,
"Redemption Song" was Marley's "A Change Is Gonna Come," as much a departure from "I Shot the
Shortff" and "Rastaman Vibrations" as Sam Cooke's civil rights ballad was from "Cupid" and "You Send
Me " It's the song Bono from U2 says he plays for every world leader he meets

The version on the "Songs of Freedom" double disc comes from Martey's final concert, Sept. 23, 1980, in Pittsburgh. Just two days earlier, Martey collapsed while jogging in Central Park. Doctors said he had a brain fumor, which caused a stroke. Still, he went onstage one more time, to play "Redemption Song" as his epitaph. "Won't you help to sing these songs of freedom," he sang, with such passion, such vulnerability. "Cause all I ever had Redemption songs"

Days after that Pittsburgh show, Marley was diagnosed with cancer of the brain, lungs and stomach and standed radiation treatment. He spent the last seven months of his life in Germany, treated by a doctor who had had some success with cases believed to be terminal. Marley looked 8C years old, Islands rocords boss Chris Blackwell said, when he was sent back to Miami to see his family one last time. The dey before he diod, he fold his mother that he was satisfied with his life. My message has gone over the world, and who don't hear it, I am sorry for them, he said. He passed away May 11, 1981.

Some hipsters and musical snobs will tell you that the singer peaked with the early '70s albums he and the original Waiters. Peter Tosh and Bunny Livingston, made with certifiably insame Jamaican producer Lee "Scratch" Perry. Indeed, "Soul Rebels" and "Soul Revolution" are sonic gens, really the start of reggae music, which slowed down ske. But those are Lee Perry records more than Waiters records

Marley was destined to be a superstar more than merely a singer. After the first two records on the Island label, Tosh and Livingstone were gone and the Wailers officially became Bob Marley and the Wallers.

That band's finest moment was "Natty Dread," the 1974 album that introduced "Lively Up Yourseft," "Rebel Music" and "No Woman. No Cry." Marley wrote that latter tune, but signed away songwrifing credit to Vincent Ford, a friend from Jameica who ran a soup kitchen. Think of all the people that song has fed. In the fine Marley documentary "Caribbean Nights." Blackwell estimates that Marley had nearly 4,000 people on his payroll in some fashion or another.

The thing that can be said for Marley is that he nover shed the ghetto, never got above his raising. His father was a white man everyone called "the Captain," who was 50 years old when he married Marley's morn, then 18. Marley moved to Trenchtown, the infamous Kingston neighborhood at age 13 to make a name in music. He hit the Jamaican charls five years later with the anti-violence ska number "Simmer Down," by the Weilifery Weilers.

Although he had children with three other women. Marley's soulmate was Rita, his queen. She confronted him about his attaits — hate to reduce his appeal to this, but Bob Marley was the ultimate chick magnet — and he drew a circle on the palm of his hand, according to the new memorabilia-filled book "Marley Legend: An illustrated Life of Bob Marley" (Chronicle Books, \$35). Pointing inside the circle, he said that was where he and Rita and the kids were, and that no one could disturb that inner circle. And she bought it. There's never been anyone else like Bob Marley, and Rita allowed him the freedom to be who he was.

Me, I blew what I had. Should married that girl I saw Marley with, but I was young and it was getting being with the same person for a couple of years. I met someone at a party, she met someone at the gym

We just never could measure up to our fifth date. Bob Marley and the Waiters and the I-Threes tald it all out for us on that perfect day. There is beauty in togetherness. There is a spirit of tove out there that asks no questions, knows no feats.

I don't have much, but I have that day. I remember when my kid was being born and I was supposed to be the photographer, but I was so overwhelmed by what was happening that I put the camera down. I didn't want to record the moment. I wanted to experience it. I wanted to play it over in my mind, even if maybe through the years the dotalis would shift. I'm absolutely certain that Marley and the Wallers opened with "Rastaman Vibrations" at the Walkiki Sheli, but a set list on the Internet says it was "Concrete Jungle."

Sometimes I try to recall what it felt like to fall in love and to see Bob Marley at the same time. But, really, that time has passed. I watch his DVDs and It's not even close. I think about Donna and I remember how the way she'd always eat standing at the sink bothered me. Wasn't meant to be. I think.

Now I'm just an old guy in a bar, a coffeehouse, a park somewhere, telling a bunch of kids about a concert I saw 27 years ago.

The sky was just so blue. It was like God's Aqua Velva

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Jamaica Gleaner Online

ONE LOVE, ONE ROLL

published: Sunday | February 6, 2005



Then Prime Minister Michael Manley (left) was lifted bodily on stage, followed by the Opposition Leader Edward Seaga (right) in full view of everyone. -Contributed photo

Howard Moo Young, Contributor

TODAY WE celebrate the 60th anniversary of Jamaica's number one reggae icon and greatest musical ambassador ever, the Hon. Robert Nesta Marley, C.D. Internationally known as 'Bob Marley', he literally introduced Jamaica to millions worldwide no matter where they lived, what language they spoke, and despite their lot in life.

Bob Marley is the best known Jamaican who has ever lived, and I had the privilege of meeting him for the first time, during the planning of the

historical 'One Love Peace Concert' in 1978. As I attended the early morning rehearsals, I could, from these sessions, sense the interpretation of every word and musical note emanating from this genius, feel the sheer emotional power of this living dynamo that was about to explode at the National Stadium within a few nights.

VIBES

Every accompanying musician in that room held the highest respect for this world-renowned creative writer, musician and prophet. As the instruments harmonised

to produce the pulsating background for this unique voice, I felt the vibes beginning to flow from that house on Strawberry Hill, giving a warning of what was to come.

At the time, my job in creating the posters and advertisements to announce the concert provided the opportunity to work along with the Peace Committee,

including the High Priest of The Ethiopian Orthodox Church, Bob Marley, Claudius Massop, Buckie Marshall,

and other group members. I had never photographed Bob before, and so I looked forward to getting my first opportunity behind the

camera, come the night of the Peace Concert.

Stanley Motta Ltd., agents for Kodak in Jamaica at the time, was about to introduce the new Kodacolor 400 ASA film to the Caribbean. They released

samples of this, the fastest colour negative film ever made then, and rolls were being given out to selected photographers for testing. I received one roll of 36 frames which I planned to use at the concert. I had to make an important decision regarding my choice of camera and lens for that night. This was my first time, and probably my last of capturing Bob's image on film.

One cameral One lens! One filter (the star filter)! One roll of film! That was my final decision! My choice camera was a Nikon F 35mm SLR with a 85mm 1.8 Nikkor-H lens which I still have in my possession.

The film was the same roll given to me for testing and I deliberately left my flash unit at home, hoping to take advantage of the colourful stage lights which was to illuminate the entire show. You might call me 'crazy' for not taking at least 6 rolls of film to an event of this magnitude.

THE GRAND EVENT

The National Stadium buzzed with activity as thousands of Jamaicans and foreigners started to fill the grandstand and bleachers from very early, overflowing on to the football field below the stage area where dignitaries and specially-invited guests were seated as VIPs. Security was tight all around, as the atmosphere became charged with anticipation of the evening's events. History, most certainly, was about to be made.

I positioned myself in front of the main stage with the many other photographers who were laden with equipment that made me look like I was wasting my time. However, I remained focused with one intention capturing the King of Reggae in action, the man who wanted to bring 'Peace', himself having recently been a target for gunmen. Nothing else mattered, and having seen Bob only on TV clips and during rehearsals, I did not know what to expect.

For the first part of the concert featuring other friends for 'Peace', I used approximately half of my roll to capture Peter Tosh, Jacob Miller, Big Youth, some Rastafarian dancers and others, while bearing in mind that the best was yet to come. Making very sure that every frame counted, I took no chances and wasted no pictures. Midway through my only roll, I decided to save the rest of the frames for Bob Marley.

I am glad that I stopped when I did, as probably the most important images I have ever taken in my lifetime were about to unfold, and I had less than one roll left. The man himself appeared on stage in a custom, hand-sewn 'Joseph Coat' of the blazing Rastafarian colours of red, green and gold, with microphone in hand, to the pulsating bass of the reggae beat. As the colours blazed under the flashing stage lights with the entire stadium on its feet, I gently raised my camera to check composition, exposure and shutter speed. The reading looked good and the distance was perfect, remember that I didn't have a zoom lens, my lens was fixed.

I was mesmerised looking through the viewfinder on Bob performing, and after capturing him in various positions, was tempted many times to finish the roll, but I didn't. I had an intuition that something was about to happen. Close to me, the sound of motor drives hummed, as photographers went through rolls and rolls of film, but a voice within commanded me to

"Stay put! Don't finish your roll!"

Before I knew it, the Prime Minister, Michael Manley, was lifted bodily on stage, followed by the Opposition Leader, Edward Seaga in full view of every individual in that Stadium. Shouts of "One Love! One Love! Peace!"... erupted, echoing across Long Mountain, Up Park Camp and the Liguanea Plains. As long as I live, I have never and will never forget those moments. I had to keep my camera as steady as possible, remember I did not want to use, nor did I have my flash.

The minutes to follow were unplanned and certainly not a part of the programme, and caught everyone by surprise. As Bob held the hands of both leaders and brought them

together, I just calmly composed my photo image, stayed focused, and prayed that the exposures on my one roll of film were dead-on. I captured the entire sequence of events that were to turn the tide in my photography career.

RAN OUT OF FILM

Around me, some photographers ran out of film and went berserk trying to borrow anything, black-and-white, colour or slide film. They failed to capture the most important moments of this concert that would never be repeated in life. The next day, I waited with bated breath for the results from the photo lab. I breathed a sigh of relief as I viewed the contact sheet. Each image came out perfect with great colour and saturation, they were all winners!

One year later, I captured the silver medal for Portraiture in the 1979 Commonwealth Photography

Exhibition held in Edmonton, Canada, with a photograph of Bob Marley from that very same Peace Concert. In 1982, I was awarded two gold medals in the Festival National Photography Competition for two different portraits of Bob, all from the same 'one roll'. Today, I still treasure these negatives which have remained in excellent condition, and from which I now share with you.

Bob always sang "Yu a go tired fi see mi face..." today, the world sings 'One love!"

All photographs were taken at the historic 1978 'One Love Peace Concert' held at the National Stadium, Kingston, Jamaica by Howard Moo Young. Howard Moo Young is an advertising/graphic design/

photography consultant with over 40 years experience. Please send your comments to mooimages@yahoo.com.

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30th anniversary of the One Love concert, but still no love

published: Sunday | April 20, 2008



THE PERIOD of the 1970s is known as the decade in which Jamaica's future reversed itself. Every macroeconomic indicator moved in the wrong direction; inflation, fiscal deficit, money supply, international reserves. unemployment and economic growth. This was the opposite to the movement of the previous decade in almost every instance.

While the deterioration of the economy worsened year by year, 1978 was the year in which the plunge was at its worse. The Michael Manley government was split into two factions: the radical left and the moderates. The left, though fewer in number, were more powerful in influence, having captured Manley's covert support.

They wanted to avoid the International Monetary Fund (IMF) programme offered to bail out the economy. But this was a lifeline and the government had to accept it. By April-May 1978, prices were skyrocketing as a result of the exchange rate movement mandated by the IMF.

Political outlook

The political outlook of Jamaicans also took a sharp turn away from support of the governing People's National Party (PNP). Political violence worsened. This was the inner city's way of expressing political positions. Rival clashes were creating a nightmare for residents in inner-city communities.

In early January 1978 I returned from a visit abroad. I was greeted with the news that there was dancing and jubilation in the street at Pink Lane. Why would there be street dancing in the day, and why at Pink Lane, a nearby location to the hostile PNP stronghold of Matthews Lane, I asked myself? Hostilities usually forced residents in that area to be as secluded as possible.

Initiative for peace

I was then told that Claudius Massop of the Jamaica Labour Party (JLP) and Bucky Marshall, a PNP counterpart to Massop, had come together and decided that there should be peace. This was their own initiative. I made an impromptu public statement. I described the event as a "giant step for a happy New Year", and I was "proud to be the member of parliament for a community whose members had shown such maturity in placing human relationship and brotherhood above political values."

At first, the peace movement was confined to West Kingston. But soon after it spread to other communities, engulfing the city. A peace council was formed and after meetings among warring factions, a peace pact followed. Government responded with some funding for projects. Expectedly, this would be insufficient to meet all needs.

An idea emerged from the group that there should be a peace concert to cement the peace and to raise more funds. To highlight the event, Bob Marley would be needed to head the show. Although there were many other popular local artistes, Bob was the star. Claudius Massop was deputised to go to London to speak with Bob, who had been living in self-imposed exile since he was shot nearly two years earlier in what was an apparent assassination attempt. At that time Marley was touring several countries, performing at

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Other News Stabrook News sold-out venues. Massop convinced Bob to return home for the show. Marley arrived in Jamaica in February 1978

Meanwhile, much excitement was developing locally and abroad about the peace concert and the presence of Bob Marley. The idea was given full support by the governing PNP and opposition JLP. It was scheduled for April 22, to mark the 12th anniversary of the visit of Haile Selassie I, Emperor of Ethiopia. Both Prime Minister Michael Manley and I, the Opposition Leader, would be present.

On April 22, 1978, the National Stadium was overflowing with a capacity-plus crowd of more than 30,000, in addition to several hundred seats on the football field for special guests. The admission fee was set at a minimal amount.

As the concert progressed the spirit of a spectacle was building. The earlier acts were performing, each building greater excitement. JLP and PNP supporters sat together in the stands. All were there to share in the greatest reggae concert ever.

Star-studded cast

- · Jacob Miller and the Inner Circle Band (Forward Jah Jah Children)
- Big Youth (House of Dreadlocks)
- . Ras Michael and the Sons of Negus (Ethiopia National Anthem)
- . Culture (Natty Never Weary)
- . The Mighty Diamonds (Keep on Moving)

It was a night of liberation of the spirit. Rita Marley sang One Draw, promoting sensemilla (marijuana, ganja) and Peter Tosh smoked a ganja spliff on stage, while berating Manley and myself about oppression by the police. The concert hit fever pitch as Bob Marley appeared onstage to tumultuous cheers. Bob opened with some of his favourites: Lion of Judah, Trench Town Rock, War, Natty Dread, Natural Mystlc and Jammin.

Stick together

Then the music toned down and, improvising on Jammin, Bob Marley spoke rhythmically: "Just let me tell you something, to make everything come true, we gotta be together and through the spirit of the Most High, His Imperial Majesty Emperor Haile Selassie I, ... to show the people that you love them right, to show the people that you gonna unite, show the people that everything is all right. I mean, I'm not so good at talking but I hope you understand what I'm trying to say. Well, I'm trying to say, could we have, could we have, up here onstage here, the presence of Michael Manley and Edward Seaga? I just want to shake hands and show the people that we're gonna make it right, we're gonna unite, we're gonna make it right, we've got to unite. The moon is high over my head, and I give my love instead."

Political parties uniting

The roar of the crowd was incredible as Manley and I rose from our seats and approached the stage. Michael took the long way around leading to the steps of the stage. Massop pulled me on to the front of the stage. Onstage, Bob took Manley's left hand and my right hand. He clasped them in his own hand and raised all three above his head. At that historic moment as hundreds of camera flashes lit the sky, Jamaica was one people, one nation. The roar of the crowd was deafening and more tumultuous yet, as he released our hands to strike the first chord of the song of the evening, the Song of the Century:

"One Love, One Heart let's get together and fee! alright."

The Peace Concert had an impact, for a while, but soon, the gang members started to drift, especially after it was discovered that some of the money collected from the concert was missing.

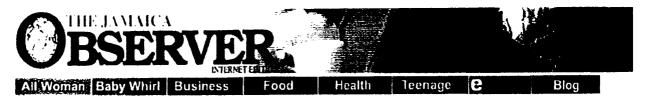
Later, Bucky Marshall was shot and killed in New York.

Massop was executed by a detachment of special police who ambushed him at the corner of Industrial Terrace and Marcus Garvey Drive on the evening of February 4, 1979, while returning from a football match in Spanish Town. He and two companions were ordered to get out of the vehicle with their hands in the air. A search was made of the vehicle. A revolver was found in the trunk.

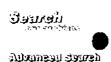
After showing the gun to a man sitting in the back of a car across the road, the order was given to "kill". Massop was hit by 129 bullets, some in his armpits, indicating that his hands were in the air. All three passengers were executed. No questions were asked. None of the men, including Massop, were wanted by the police. Massop was too popular with inner-city youth of both parties. He was distorting the political balance. He had to be 'taken out.'

Over the years, terrorism has become a political strategy of the state. If the state can commit murder, who has the moral authority to dissuade others? Women and children are now targets. Schools are now forming violent gangs. All the present strategies for peace seem to be failing. Time to think out of the box!

Edward Seaga is a former prime minister. He is now a Distinguished Fellow at the UWI. Email:odf@uwimona.edu.jm



Last updated: Tuesday, April 21, 2009, 9:28 AM EST



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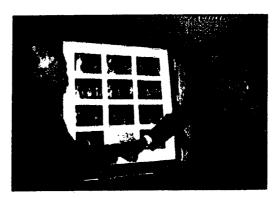


Moo Young makes gift of One Love Peace Concert photos

By Latoya Latibeaudlere Observer staff reporter Thursday, April 24, 2008

In celebration of the 30th anniversary of the One Love Peace Concert, renowned photographer Howard Moo Young Tuesday presented four sets of nine photographs of that concert to former prime minister Edward Seaga, the Michael Manley Foundation, the Marley family and the National Gallery.

The concert, held on the night of April 22, 1978, featured Jamaica's top stars of the era, headlined by Bob Marley, who eventually became the country's biggest ever superstar.



Veteran photographer Howard Moo Young (left) presents a set of nine photographs of the 1978 One Love Peace Concert to former prime minister Edward Seaga and his wife, Carla at the National Gallery in downtown Kingston Tuesday. Mon Young captured on film the moment when Reggae superstar Bob Marley got Seaga and his political rival, then prime minister Michael Manley to hold hands in a show of peace. (Photo: Karl McLarty)

Marley's now famous gesture of getting Seaga, the then opposition leader, and his bitter political rival, then prime minister Michael Manley, on stage to hold hands became an epic moment in Jamaica's history and was captured on film by Moo Young.

On Tuesday, minister of information, culture, youth and sport, Olivia Grange, expressed gratitude to Moo Young for his donation and stressed the importance of the selection to

Jamaica's culture.

"In the history of Jamaica, there is no photograph that better expresses the mixture of culture and politics that epitomises our nation, than Howard Moo Young's photograph of reggae rebel Bob Marley uniting the hands of the PNP's Michael Manley and the JLP's Edward Seaga," said Grange.

"Bob Marley made history that night when he boldly demanded that Manley and Seaga step up on stage and present a show of unity," she added.

Danny Roberts, chairman of the Michael Manley Foundation, called for a greater awareness of Jamaica's historical struggles, saying: "There are too many of us who need to understand the significance of this."

The impact of the pictures, he said, "is that they capture the past and should be able to point us to the future".

The concert was aimed at uniting the People's National Party (PNP) and the Jamaica Labour Party (JLP) who were at the time locked in battle for political and ideological supremacy.

According to Seaga, JLP don Claude Massop and PNP henchman Aston 'Bucky' Marshall had agreed to end the fighting while both were imprisoned. When both were released, the unofficial oral pact was followed by the establishment of a peace council with other influential members of Kingston underground. They decided to hold a function to promote the idea of peace and the peace concert was conceptualised.

Music icon Tommy Cowan was recognised for his role as organiser of the concert.

Seaga, the only surviving of the three photographed by Moo Young, described the event as "one of the greatest nights of our history".

The concert was also recognised internationally as sixth on a list of 20 rock performances compiled by Channel 4, a UKbased television station and voted on by a panel of artistes, journalists and broadcasters.



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Global Hit archive

Today, we're going to throw a real quick Geo Quiz at you. It's a simple question. Can you name the village in Jamaica where reggae legend Bob

That's it. Listen closely for the answer in the next few minutes.

Marley's been on my mind lately. Last Friday would have been his 84th birthday.

I did a google search to see how the occasion was being celebrated around the globe. One story mentioned an important cricket match in the Jamaican capital, Kingston, and how one of the bowlers had performed especially well.

The writer said that it was the cricketer's way of commemorating Bob Marley's birthday.

Such is the significance of Bob Marley in Jamaica.

And one of his songs in particular...which we're going to feature in today's Global Hit as part of our ongoing series on unofficial national anthems.

It was last year when I was reporting in Jamaica that I noticed how Bob Marley's song "One Love" seemed to show up everywhere.

Like here at the Alpha Boys School in Kingston...an orphanage where the music director uses the song in band practice.

One Love does make you feel happy. That's probably why the Jamaican government adopted it to sell their country as a tourist destination.

Crass commercialism yes, but a definite improvement over a previous campaign by Jamaica's tourism ministry.

This schlocky 1978 spot riffed on John Lennon's "Merry Christmas, War Is

Back to "One Love" though.

Steffens: It is rather odd that One Love is being used in a commercial way particularly by places like the Ministry of Tourism because Bob said at various times in his life that every government on the face of the earth is illegal, every law is illegal, only Jah law is to be practiced.

Roger Steffens is a Bob Marley biographer, and manages the world's largest Bob Marley archive.

ON AIR LINKS



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Audio slideshow: A Terrible Splendor

VIRTUAL SCIENCE CAFE

Here at the a feedback thy a big of moments we have a refer to a on a new project is out the Virtual Service 19th Clock here to fill out a short survey



SUPPORT THE WORLD



Steffens: There are some factions in Jamaica among the hoteliers that resent the fact that Bob Marley's song is being used to try to fill their hotels because they think that to this day the reggae rhythms are going to attract the wrong kind of people to Jamaica. So there's a built in irony there.

There's another irony with One Love A big irony.

Bob Marley wrote and recorded One Love in 1966 with his band at the time the Wailing Wailers. It became an instant hit.

But Marley wrote it when he was making the transition from Christianity to Rastafarianism

Listen to the words. You find lines like: "Is there a place for the hopeless sinner/who has hurt all mankind just to save his own?"

That's biblical stuff says Roger Steffens.

Steffens: Christianity was so much a part of the day to day life in Jamaica during its years as a British colony. The Church of England was very important and so was the Presbyterian church because a lot of the slave masters were Scotsmen.

Bob Marley's own father, Norval Sinclair Marley, a Marine officer, was a white Jamaican of Scottish descent.

Bob hardly ever knew him because the father was always at sea. And he died when Bob was ten. But the religion rubbed off.

And Bob Marley's mother Cedella Booker also took religion quite seriously.

Steffens: Bob Marley was a Christian from early on due to the influence of his mother in the little town in northern Jamaica called Nine Mile where he was born, and he would sing in church with her, and sing out in the fields. And of course Rastafari, the faith that he professed had a lot of Christian elements, and a lot of the music from the Christian church was adapted into Rastafarian chants.

The second verse of Marley's 1966 ska version of "One Love" goes "Let's get together to fight this holy battle/so when the Man comes there will be no no doorn."

After he had fully made the transition to rastafarianism, Marley would change "holy battle" to "holy armageddon," in fitting with the rasta idea that armageddon is the state the world is currently in.

Whether or not the reggae-loving world understands, that's beside the point.

Roger Steffens says 'One Love' has transcended any claim rastas may have put on it.

Steffens: For example the national holiday in New Zealand is February 6, it's called Treaty Day and it commemorates a treaty signed in 1840 between the Macri people and the British colonizers. And to this day now, they don't really celebrate Treaty Day. They call it Uncle Bob day. And the radio stations play Bob Marley music all day long, and they have festivals honoring Bob Marley on February 6. First nation people, aboriginal peoples, Macri people, the Havasupi who live in the bottom of the Grand Canyon, all of those people regard Bob Marley as one of their own, And One Love is the finest example! I think of Bob's tapping into a universal theme.

For Jamaicans though, both rastas and the majority non-rastas there, "One Love" is an anthem that occupies as much space in your mind as the official national anthem.

A special thanks for production assistance goes to reporter Madeleine Bair for that story.

Incidentally, my Frontline/World documentary on how Bob Marley's legacy lives on at the Alpha Boys School is now online.

Also, hope you heard the answer to the Geo Quiz.

Bob Marley's birthplace is Nine Mile, Jamaica.

🕼 Link to the Roger Steffens reggae archives

Bob Marley song lyrics



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LISTEN TO THE WORLD



MOST EMAILED

Fierce competition for mayor of Sochl (4:00)

A match for the ages (8.30)

Global Hit (8:15)

Geo answer (3.45)

Play on rape in Congo wins Pulitzer (4:00)



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THE CHANGING WORLD



THE PATRY COPYRIGHT BLOG

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The Copyright Alliance Thinks It's Bob Marley

Bob Marley's classic song "One Love" begins:

One love, one heart
Let's get tagether and feel all vight
Hear the children crying (One love)
Hear the children crying (One heart)
Sagin', "Give thanks and praise to the Lord and I will feel all right."
Sagin', "Let's get together and feel all right."

The Copyright Alliance apparently thinks it is channeling Marley's spirit with its just announced 'one voi@e" program to mark the first anniversary of its buffoonish existence. I have previously commented about the clown-like efforts of this group to spread the gospel of ever stronger rights under the guise of "education." But rather than quietly slink away into the shadows from whence it came, the Alliance has attempted to prove it really really is doing something, this time by celebrating its own anniversary. The alliance's website proudly pronounced yesterday:

"The Copyright Alliance was formed with the singular purpose of serving as a collective voice and advocate on behalf of the 11 million Americans whose livelihoods depend on the principle of copyright," said Executive Director Patrick Ross. "I can think of no better way to mark this milestone than to launch an effort to bring move individual voices to the discussion." The Alliance is launching the "one voi©e" outreach campaign that encourages creators to join the Alliance and "Create your work. Define yourself. Protect your copyrights." The campaign will include both targeted online outreach and a new presence at key trade shows, festivals and other annual events throughout the year. Individuals who join the effort will have access to a network of other creators concerned about copyright via an interactive members-only web site. The site will also provide helpful resources and information about copyright to creators with questions. ... The first stops for the "one voi©e" campaign will include the National Music Publishers' Association Annual Meeting in New York City in June. Also on the agenda is the Annual Americana Music Association Conference in Nashville in September. Other dates and locations will be added.

One wonders whether the Alliance is contemplating something like the "Straight Talk Express." and is launching a tour that will meander its way across this great country, charming hard-bitten, cynical authors with its mission of truth, education, and values, Good American values like protecting copyright for large corporations. Perhaps, evangelical-like, Mr. Ross will leap out into the crowds that are sure to form around the bus wherever it appears, invite everyone to form a circle, join hands, and then lead authors in the Alliance mantra: "Create your work. Define yourself. Protect your copyrights," followed by a (licensed) performance of Marley's "One Love Song."

Overcome with emotions, authors will start to talk in tongues, and of course sign up to become members of this new church.

Leaving aside the painfully juvenile use of @ in voi@e, the math used by the Alliance

challenges even the math used by the HPA in its annual country "piracy" reports. Did it million artists really sign up to be members of the Alliance? Clearly not, Instead the Alliance counts all those who joined other groups that then joined the Alliance, like ASCAP and BMI where composers have to join to receive performance royalties. This is like saying every employee of News Corporation is a Republican because Rupert Murdoch is. How about Madonna, who left her label to sign with a concert promoter? How about Paul McCartney who signed with Starbucks? How about all of the performers who protested in 1999 and 2000 about the RIAA's sucaking in a change to the work for hire provisions so that artists could then be denied their termination of transfer right, or the artists who also protested RIAA's efforts to stop them from filing for bankruptcy? How about the television writers who went on strike last winter? The list could go on a very long time. One voice indeed.

One could take the position that if all the member organizations of the Alliance want waste money on such an absurd entity, who cares? But there is one group that might care: all those () million individual creators who are paying for !!

POSTE BY WILLIAM PATRY AT 7 45 AM .



Friday, Feb. 04, 2005

Remembering Bob Marley

By Christopher John Farley

The feathered arc of a doctorbird's tail, the spicy tang of jerked pork, the gray serenity of Blue Mountain mist. These are images and sensations from a particular place, a certain spot in the Caribbean that has been called "the Land of Wood and Water" by some and "The Land of Look Behind" by others. Columbus deemed it "the fairest island that eyes have beheld" and listed it as Yamaye in a log entry in 1493. The Indians who were the first inhabitants called it Xaymaica and other variations; Spanish invaders called the place "Santiago" but after the British took over the island in 1655, one name took hold: Jamaica.

A spray of dreadlocks, a sinuous beat, a voice singing of revolution, revelation and romance. There was a man, born in that same locale of many names, that some called The Skipper, for his commanding nature, and that others called the Tuff Gong, for his fortitude. He referred to himself, at various times and in various songs, as the Duppy Conquerer (for his power over the spirit world), the Small Axe (who can cut down the big tree) and a Soul Rebel. For a time, disillusioned by his struggles in the cutthroat Jamaican music scene, he lived in Wilmington, Delaware, worked in an auto plant, and went by the alias Donald. But he soon returned to Jamaica and embrace his destiny as a music superstar as well as the name that we now know him by: Bob Marley.

Robert Nesta Marley, who was born in Jamaica in 1945 and died in Miami in 1981, would have turned 60 years old on February 6th. Like the island on which he was born, he was man of many names and many identities. When Bono, the lead singer of the Irish rock band U2, inducted Marley into the Rock and Roll Hall of Fame in 1994, he said this about the Tuff Gong: "He wanted everything at the same time and was everything at the same time: prophet, soul rebel, Rastaman, herbsman, wild man, a natural mystic man, ladies man, island man, family man, Rita's man, soccer man, showman, shaman, human, Jamaican."

But Marley was not always so readily and universally accepted, and it was not always so easy for him to slip into his many roles. There was that time in 1966, when he briefly quit music, stung by the corruption of the Jamaican music industry. In 1973, while on tour with his band the Wailers, he found that some white audiences wouldn't open up to his radical message, while black fans weren't even showing up for his concerts. In an August 11, 1973 Melody Maker review of a Wailers gig in New York City (headline: "Wailers Fail to Catch Afire") one critic wrote "[The Wailers] found themselves playing to largely unconverted ears...and, with virtually no exception, white ears." Marley said to High Times in September 1976 "Well, I hear dat we not gettin' through to black people. Well, me tell de R. and B. guy now, he must play dis record because I wan' get to de people."

"Natural Mystic", a man who had visions of Jah, but believed in looking "for yours on earth."

Because Marley dared to make music of depth, it has had longevity as well. Once shunned by many African-Americans and held at arm's length by whites, Marley is now embraced by whites, blacks, Hispanics, Asians, Americans, Africans, Jamaicans and more. A man of many names and many fans, the general public's feelings towards Bob Marley are now best summarized by the title of what is among his most singular songs: One Love.

Christopher John Farley is a senior editor at TIME. Farley's novel about 18th century Jamaica, "Kingston by Starlight", will be published by Crown/Three Rivers Press in June. He is currently working on a biography of Bob Marley for Amistad/HarperCollins.

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Rasta Times





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- · RootsWomen
- · Trini News
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- · USCrusade
- · World News
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- Articles
- Africa
- · News Weblog
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- Poetry
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If Bob Marley Was Still Here

Posted Thursday January 31 2002

6th Feb 1945 - 11th May 1981

February, 01, 2002 By Barbara Makeda Blake Hannah

Each year as February rolls around, so does the annual celebration of the birth of Jamaica's unofficial National Hero, Bob Marley. Falling as it conveniently does in Black History Month, Bob's birthday and the events hosted by his siblings in Bob Marley Week, give reasons for a serious look at the Rastafari movement in both a national and global context. This is in view of the fact that – of all the Rastafari who have ever existed – Marley is the most famous and the one whose life has had the most far-reaching global effect.

Marley internationalized reggae music as a vehicle of Black protest and revolution in the early 70's. Echoing the feelings of the youthful urban poor with the angry anthems "Small Axe" "Three O'Clock Road Block" and "Johnny Was a Good Boy", Bob Marley and the Wailers were the original ghetto rude boys who dared to confront "the shitstem" with musical verse, expressing their outrage at the inequality and injustices which pervaded Jamalcan life at the bottom of the social ladder.

MARLEY'S MUSICAL MESSAGES

At the same time as creating his musical revolution in the 70s, Marley activated the twin half of his life work, namely the internationalization of the Rastafari movement, religion and lifestyle. Marley sang the songs which explained Rastafari beliefs in the divinity of Emperor Halle Selassie I, in Repatriation to Africa, and in the victory of Good over Evil. "Three Little Birds", "Exodus", "Rastaman Chant" and the rare "Haile Selassie is the Chapel" were some of the most powerful of Bob's religious messages. As the power of Rastafari swelled out of the countryside Nyabinghi tabernacles and the inner-city Kingston ghettoes, Bob Marley put a handsome, media-friendly face on the controversial movement and not only took Rastafari 'uptown' but overseas across the globe.

In the process, Bob became world famous, equaling and in many ways surpassing the global effect of other famous musicians such as The Beatles, Elvis or Michael Jackson, for Bob's fame encompassed a religious philosophy which filled the yearning of the world's oppressed peoples. His fame not only remained so following his passing 20 years ago, but increases in fame as the years increase.

My link with Bob Marley goes back to 1972, when I decided to return to live in Jamaica after spending 8 years in England. My last job has been as PR Officer for the international launch of THE HARDER THEY COME -- Jamaica's first feature film which first exposed reggae and Rastafari to the world. Before I left England, the film's backer Chris Blackwell asked me on my return to host some foreign journalists he had invited to Jamaica to check out the music scene then just bursting into reggae-rich creativity and meet a new group. The group he introduced me to was The Wailers, whose leader Bob became a friend of mine for the remainder of his life.

Looking back at Bob Marley in his life, it is interesting to speculate on what Bob would have thought about the Rastafari world that exists today, 20 years after his death.

THE JESUS CHRIST CONTROVERSY

I wonder what Bob would have thought about the two new Rastatari viewpoints that have emerged regarding that controversial historical figure — Jesus Christ. In Bob's time Rastafari viewed Emperor Haile Selassie as Christ reborn, a 20th Century MANifestation of God living again on earth In human form. This belief formed the most controversial of all the Rastafari philosophical and spiritual principles, and caused orthodox Christians to regard Rastafari as heretics and fools. Yet, it was the foundation of most of his songs. Bob's song "JAH LIVE!", created after the word spread that the Emperor had allegedly been assassinated, showed that Rastafari philosophy was not in any way altered by the news.

Today, 20 years later, Rastafari views on Jesus Christ have developed into two main streams. Leading one stream is the philosophy of the multi-racial Twelve Tribes of Israel, which states that Emperor Haile Selassie was not Christ but a man, that the Emperor is dead and that the trightful occupant of the throne of Ethiopia whom Rastafari should honour and help restore to the monarchy, is the exiled Crown Prince Zara Jacob.

The other stream, led by Rastafari's most outstanding folk philosopher Mutabaruka, dismisses the name "Jesus Christ", replacing it with the Hebrew "Yeshua" – claimed to be the correct name of the man of Nazareth who lived 2000 years ago. Refuting many Biblical stories and claims, the Bible is rejected as 'a book of Christian myths" reworking immemorial truths. The Divinity of Emperor Haile Selassie i is not regarded as in any way linked to, or the result of, a previous existence as Jesus of Nazareth who attained the title of "Christ". Selassie I's divinity stands on its own in the eyes of this Rastafari philosophical development.

What would Bob say about all this?

REPATRIATION AND REPARATIONS

30 years after "Exodus" became an anthem of the Repatriation movement, would Bob be disappointed at how little progress has been made? Would he be surprised that the original Rasta cry: "NO REPATRIATION WITHOUT REPARATIONS!" has been forgotten, and that some have set out on their own to repatriate to Africa and start a new life?

Looking down on the pioneering efforts of Rastas in Africa, would Bob have reminded them of the wisdom of the Elders, who realized that without massive funding, Repatriation would not be successful? Would Bob have urged l&I to make greater efforts to receive reparations for the unpaid labour of our ancestors, the exploitation of our Continent and Diaspora, and the impoverishment of our peoples?

WHITE RASTAS

The dynamism and growth of Rasta'ari philosophy, has also led to other changes which Bob would never have envisaged. I remember being at 56 Hope Road one day when Bob, Skill Cole and Seeko were speaking angrily to a blonde American teenager, telling her to leave the premises and go back home to America. The girl said she had come to Jamaica and to Bob Marley because she wanted 'to become a Rasta'. Bob and his associates were telling her in strong terms that it was not possible for her to become a Rasta – it was a 'movement of Black people, FOR Black people."

What would Bob think of the proliferation of "white Rastas" who have grown up since the global spread of Rasta reggae music in the 70s? Just as there is no country in which one cannot meet a traditional African-race Rasta, Rastafari has believers in practically every single race on earth. There are Rastafari White Americans, Jews, Europeans and South Africans, North and South Amerindians, Aboriginee tribes of New Zealand and Australia, Polynesians of Hawaii and the Phillipines, Japanese, Indians and Chinese Rastafari, carrying the message of Rastafari in multi-racial voices.

Many ask if non-Africans whose genes and family histories do not store memories of centuries of suffering and oppression of an entire race, can really become Rastas. Non-Black Rastas are asked if they feel the deep emotions that cause people of African descent to become Rastafari in order to educate, explore and develop their Black racial and spiritual consciousness. The growth of "white Rastas" seems peculiar, because the Rastafari philosophy is so directly aimed at Black people, so it is strange to hear non-Africans state with assurance the basic Rastafari belief that an African man is the Deity of their faith. What would Bob say, if he was to see the thousands of white people eager to identify with Rastafari – whether Rastafari like it or not.

Would Bob be surprised by the fact that, as a result of the proliferation of "white Rastas", some of them have reached important 'heights' of Rastafari life, hosting Rastafari seminars, Rastafari radio programmes, and Rastafari Internet websites that present Rastafari to the world? What would Bob think of the fact that Rastafari is now being taught as a graduate subject in white universities to white students by non-Rastafari professors? What would Bob think of the fact that Rastafari is now authenticated by an 'academic dictatorship' which has become an 'authority' over the movement, publishing books and presenting international academic papers which claim to accurately define Rastafari expression, but which always fall short of full accuracy because they are prepared by those who proudly remain 'outsiders' of the movement?

RED, GOLD AND GREEN COMMERCIALISATION

Would Bob be pleased to see how many non-Rastas make money selling Red, Gold and Green books, clothing, food, drink, art, craft and souvenirs? What would be think about the "Reggae Rum" or the "Lion of Judah Overproof White Rum" with Rasta emblems on their labels, created and sold by non-Rasta Jamaicans, with no protest whatsoever from the Rasta community?

I wonder what Bob would think about his song "One Love" becoming a Jamaican tourism anthem, and Rasta colours used to advertise Jamaica by its official agencies -- especially when there are no Rastas visible in the Jamaican tourism industry - neither at the top level management, not employed within the official industry, nor even by the national tourism agencies. I think Bob would have been horrified to see his song being stripped of its revolutionary conception and watered down to the mundane level of a "Yellow Bird". But I know Bob would be pleased to see that the Red, Gold and Green banner has become an 'unofficial' Jamaica flag, and that everybody - not just Rastas - are smoking ganja anywhere and everywhere.

ONE LOVE

Most of all, I wonder what Bob Marley would have thought of Jamaica today – burdened by a political divisiveness which has few solutions. Bob knows that Rastafari long ago offered a political solution based on the objective of uniting all I&I as Jamaicans in the "One Love" about which he sang.

"One Love, one heart; let's get together and feel alright" was not written to invite tourists to enjoy hedonistic pleasures, but to invite Jamaicans, Black people, the world to come together in loving I-nity to bring peace and harmony for all mankind.

This is what has drawn people of all races to Rastafari. The revolutionary content of much of Bob's work has been lost under the glossy packaging of record company's boxed sets, while the coffee table books on Bob and reggae by non-Rastas have translated and re-presented Rastafari in a format more acceptable to a potentially racist white audience.

In the process, controversial but important aspects of Rastafari principles as Garveyism, Afro-centricity, Egyptology, repatriation, reparations and legalization of the ganja sacrament are hidden, while Martey's half-white racial background and non-confrontational songs are promoted—to the constant tinkle of an ever-flowing cash register. If it is true, as one report indicates, that the Bob Martey estate earns US\$1 million PER DAY in revenues from the proliferation of Marley music and memorabilia, then it is clear that sales would decrease dramatically if Marley was to become identified with a form of Rasta that was too militant. Peter Tosh—with his unrepentant militant Rasta stance—suffered in life and death from what Bob's musical handlers have been careful to avoid. Yet Bob was I&I original Rebel.

MARLEY'S POLITICAL LEGACY UNFULFILLED

Bob Marley left a political legacy which I&I, his brothers and sisters still in flesh, are yet to inherit – not just in Jamaica. Dreadlocks have become a fashion hairstyle for Blacks everywhere and even some whites, but do dreadlocks unite more Black people to join together to achieve political and economic goals as seriously as – say – Jews?

And what of Bob's other 'political heirs' – the Rasta men and women of reggae who tour the world sharing Rasta philosophy in music and reaping economic rewards far beyond their expectations? Have they contributed financially to the much-needed development of the wider Rastafari community? Where are the Rasta banks, cooperative farms, schools and educational foundations, chains of Red, Gold and Green shops and ital restaurants, the media outlets to deliver Rastafari messages, music, films and more?

Where is the united Rasta political lobby which can force a government to act on Rastafari demands, because its large number speaks with one voice and is backed by other Rastafari power groups around the globe? Would Bob be depressed to find that these foundations which should have been well-established by now, are instead invested in personal real estate. luxury material goods and exclusive lifestyles?

And would Bob be surprised to discover that, despite the international population of Rastatari, there is no I-nity of prayer, no powerful global gathering together at regular pre-announced times to 'chant down the walls of Babylon'?

What would Bob Marley think of all this, were he alive today?

ONE LOVE

Makeda

makeda@msn.com

*Emancipate yourself from mental slavery.

None but ourselves can free our minds

Have no fear for atomic energy

Cause none of them can stop the time....

Won't you help to sing

These songs of Freedom

They're all I ever had

Redemption songs.

Barbara Makeda Blake Hannah - is an author ('RASTAFARI - THE NEW CREATION'; 'JOSEPH - A RASTA REGGAE FABLE") film maker and journalist devoted to issues of Afro-centric culture and history. She operates The Rasta Information Service at website: The Rastalari Page - http://www.geocities.com/maskel2001

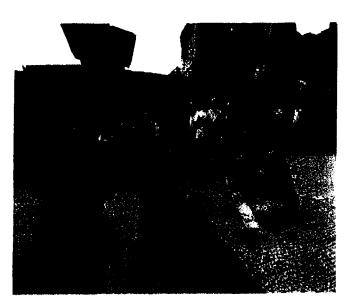
Mar 31, 2009

Artist Profile: Mark Johnson

Creator of album and documentary 'Playing for Change

By Masha Savitz

Epoch Times Staff



WORLD SOUND: Producer, director, and musician Mark Johnson (C) records a street musician for his project

Mark Johnson and his loyer crew traveled

Mark Johnson and his loyal crew traveled the world recording local musicians to make one salient point—in the words of reggae star Bob Marley: "One love, one heart. Let's get together and feel alright."

With Johnson's passion and wizardry, it is so. Starting with a street musician in Santa Monica, vocals and the rhythms of a washboard from New Orleans are then added, layering in percussion from the Congo, harmony from Tel Aviv, base guitar from Spain, a South African choir, as well as contributions from Nepal, India, Russia, and then the legendary blues man Keb' Mo' lends his deeply soulful piece to create a goose-bump-inducing experience.

The collaboration on songs, both new and old, uses modern editing technology to skillfully weave together voices and instruments, creating a magical sound and

image of a global community comprising unique talents and cultures.

I met Johnson in Keb' Mo's kitchen on a film shoot about a year ago where he told me about his decade-long labor of love. The results are nothing short of moving, inspirational, and technologically impressive.

In an recent interview with PBS's Bill Moyers, Johnson said, "Just thinking in my mind ... what would be unique instruments to juxtapose against each other that had never been heard before—a talking drum and a tabla, they're very similar but they never really come together; or a sitar and a dobro, very similar but how often do you hear them play together?"

"The Idea was to go to places that would have some sort of instruments that they could add to the spectrum of the global music that we were trying to find," continued Johnson.

The idea for this project came about while Johnson, a Grammy Award-winning music producer and engineer, was on a New York subway on his way to work. "I heard these two monks playing music, painted head to toe, all white wearing robes. One was playing a nylon guitar, and the other was singing in a language I didn't understand."

Johnson recalls that about 200 people stopped to watch—so captivated and moved that they didn't even get on the train; some of them had tears in their eyes.

"It occurred to me that here is a group of people that would normally run by each other, but instead they are

coming together, and it's the music that brought them together."

News

Anniversary of Marley's birth being observed as Int'l One Love Day

Monday, January 03, 2005

A group of prominent Jamaicans, assisted by three American writers, will this Thursday outline a series of events planned to mark the 60th anniversary of reggae superstar Bob Marley's birth.



One major aim of the project will be to encourage Jamaicans to ensure that February 6 - Marley's birth date - is violence-free, according to American author Robert Roskind, one of the Initiators of the plan.

MARLEY preached one love philosophy

"This includes not just physical violence, but mental, verbal and emotional violence as well," said Roskind. The idea for the programme, he explained, was born out of Marley's philosophy of love, which is inherent in his song One Love.

The group behind the project includes reggae singer Abijah, University of the West Indies professors Barry Chevannes and Trevor Munroe, Monsignor Richard Albert, Colin Leslie, Elaine Wint-Leslle, veteran singer and musician Ernie Smith and his wife Janet, lawyer and radio talk show host Antonnette Haughton, dub poet Cherry Natural, Sharon Chambers and Martin Schade.

The other American authors involved in the project are Julia and Alicla Roskind.

The Roskinds, through their books and their 'Healing of the Nation Concerts', have been encouraging Jamaica to claim her destiny by reinforcing 'One Love' as the Island's message to the world.

According to local public relations and advertising agency PRO Communications, concerts portraying the message of love, compassion and forgiveness will be held at several colleges, universities and inner-city schools throughout this month, leading up to the main show on February 6 titled 'Healing of the Nation Concert: A New Day'.

This, the agency said, will be a free concert featuring various artistes known for producing conscious lyrics, as well as speakers. The show will be broadcast live on television and radio and the day will be declared 'The First Annual International One Love Day'.

"February 6 will be Bob Marley's 'earthday'," said Chevannes. "Let us make an appeal that that day will be a violence-free day. No 'dus'ing' a one; no wounding and no fighting. And if we succeed for that one day, who knows? We could make it two, then three, then a week, then a month, two months, and become the first country in the universe to heal itself."

Thursday, April 23, 2009

MOVEMENT OF JAIL PROPLE

عجدواهاء ايديم DVD edition

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Catalogue

His Life & Legacy

Marketplace

Community Passport

'One Love,' many takes

Different visions of a core Marley philosophy

By Doug Miller / BobMarley.com

Watch the video

Love has always been central to Bob Marley's outlook on life, making Valentine's Day an ideal time to consider the meaning of his 'One Love' philosophy

At a recent celebration of Bob's birthday in New York City ten people from yery different backgrounds offered their thoughts on the subject.

"Unity," said one man, "And meeting new people and having an open mind and just opening up. I think it's time for peace, because there's been so much violence. We just need everyone to join together, and I think we'll get really far, all of us as a people

A Rastafarian man with long dreadlocks took a more religious approach, saying "It means love one, love the most high. Love King Emperor Haile Selassie I of Ethiopia. From all around the world, from creation time to this time. I love all my brethren and love all my sisters. Hove love.



Another Marley celebrant explained his notion that 'One Love' is bound by family ties, "When you talk about love, you talk about it in a world sense," he said. "And when you say 'One Love,' basically it's all of your family together. We all share the same pie, and it kind of tastes the same to everybody because Mom made it or Dad made it, and you feel that love coming through that."

Considering that the world continues to be torn by war, strife, racism and intolerance, another man interpreted the lytics and sentiment behind Marley's famous song more broadly. "We have much more in common than we pretend to have in difference," he said. "So when we talk about 'One Love,' or at least when I think about it, I'm thinking about seeing all of the same struggles that we go through, whether they be of an economic nature or of a spiritual nature or dealing with identity. All of that relates to how we come back to 'One,' and when you're one with yourself, then you can be one with everybody else that's around as well."

Jamaica native Margot Silvera, who helped organize the birthday event at the Melting Pot NYC club in Greenwich Village, believes you can spit out any number of clich??s when trying to define "One Love," and they all work. "Love saves the day," she said. "Love conquers all. And it's one love. A love for all humanity."

It's possible that Bob was touching on all of those concepts and feelings when he wrote the song, which was released in 1977 on what many consider to be his best album, Exodus. In fact, Time Magazine has named Exodus the "Album of the Century," writing, "Every song is a classic, from the message of love to the anthem of revolution. But more than that, the album is a political and cultural nexus, drawing inspiration from the Third World and then giving voice to it the world over.

The words of the song say it all, particularly the first verse: "One love, one heart, let's get together and feel all right."

Bob wrote it by combining the classic reggae sound and beat that he was known for with elements of Curtis Mayfield's non-wrote it by combining the classic reggae sound and beat that he was known to with elements of Cuttas Mayhelds soul classic. People Get Ready." As the acclaimed author, BobMarley.com contribute and noted Bob Marley expert Christopher John Farley wrote, "One Love" is, of course, a Jamaican reggae song. But most listeners don't see it as being part of any one region — it has been embraced around the globe as an anthem to the human spirit. The song's title has also become a greeting -- people the world over will say hello and goodbye with the words 'One Love.

And even though "One Love" has been named song of the century, even though it's been inducted to the Recording Academy's Grammy Hall of Fame, it's the broad, sweeping meaning of the title that seems to enchant people even more

"One connects to all," answered one man at the Bob birthday celebration when asked what "One Love" means to him.

"Understanding one another," said another. "Having patience with one another. And that we're all just one people."

We hope you find your own special meaning for the idea on Valentine's Day this year.

One Love,

BobMarley.com

BOBMARLEY

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Obama's Bob Marley effect

Published by News on November 9, 2008 in General T&T, International and Word on the Street

By Dr. Kwame Nantambu November 09, 2008

One of the hidden, unnoticed and unsung variables in the recently concluded United States Presidential elections was the Bob Marley effect in Senator Barack Obama's run for the United States presidency and his awesome victory.

Robert "Bob" Nestor Marley and Senator Barack Obama both have one thing in common: a white parent. Bob Marley's father was British and white; Senator Barack Obama's mother was American and white.

Bob Marley was the "first superstar from the Third World" to gain international fame, fans fortune and acclaim.

In fact, his 1979 LP entitled "Exodus" has been acclaimed as the "album of the century" and both Time Magazine and the British Broadcasting Company (BBC) have designated his song "One Love" as the "Song of the Century".

Time had this to say about Bob Marley's "Exodus "LP: "every song is a class, from the messages of love to the anthems of revolution. But more than that, the album is a nexus, drawing inspiration from the Third World and then giving voice to it the world over".

Bob Marley is indeed the "entertainer of the century". Bob Marley not only took reggae music and its message to Europe, America, Asia and Africa but more importantly, Marley, the man, transcended race and class.

Bob Marley had the charisma and racial hue to draw thousand of young white Americans and Europeans, mainly women, to his countless sell-out concerts. This writer hypothesizes that Bob Marley's white-looking, youthful, physical appearance served as the magnetic force to attrack the multitudes of young white female patrons to his shows — his slow, rhythmic inspiring reggae music notwithstanding.

Put another way, it might have been in the subconscious payche of these White-European patrons that they were in musical- cultural communion with one of their own. They internalized that they were in-tuned with a white artiste. They felt one with Bob Marley on stage during his concerts.

A white-looking Bob Marley was their musical cultural comfort zone. And this comfort zone was further ossified by Bob Marley's international lyrics. The white-European audiences totally identified with Bob Marley's lyrics. They understood and felt his "positive vibration" up close and personal because they knew what "Babylon" meant; they knew of a "Trench Town" ghetto in America and Europe; they all yearned for "One Love" among humanity; and they expressed these sentiments outwardly by growing dreadlocks themselves.

Senator Barack Obama's run for the United States presidency mirrored Bob Marley's iconic musical -

cultured legacy. Like Bob Marley, Senator Barack Obama was also able to woe thousands of young white Americans, mainly females, to work for his election. Like Bob Marley, these young American females saw Barack Obama as one of them. Obama's campaign experience was their political comfort zone a la Bob Marley's concerts.

Like Bob Marley, young white Americans totally identified with Obama's message about their future. They felt Obama's "positive vibration." Like Bob Marley, Obama's youthful, white –looking, physical appearance was the magnetic force to draw young white Americans to his side. They not only saw themselves in his political mirror but also clothed themselves in his rock star persona a la Bob Marley.

In addition, Bob Marley's lyrics spoke to revolutionary change in society between the "Haves" and "Have nots" and exhorted the oppressed/ marginalized to "get up, stand up; stand up for your rights".

Similarly, Senator Barack Obama's campaign lyrics/ rhetoric spoke to "change" in America after eight years of President George Bush's failed domestic economic and foreign policies.

Bob Marley and Senator Barack Obama were extremely successful and on target in this endeavor – "Change We Need".

In the final analysis, the common denominator between Bob Marley and President- elect Barack Obama is that they both give "the poor a voice the world over". Only "Time will tell" whether or not as the 44th President Barack Obama will emerge as United States President of the century.

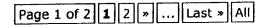
If he were to achieve this unique goal/milestone, then, President Barack Obama will not only usher in "a new dawn of American leadership" at home, but, more importantly, he would have also sown the seeds of a new image of love, hope, respect and admiration for America around the world.

Dr. Kwame Namtambu is Professor Ementus, Kent State University.

« Obama must attack Israel's apartheid Convert PM1 to CNG »

11 Responses to "Obama's Bob Marley effect"

Feed for this Entry Trackback Address



 1 cachet November 9, 2008 at 8:07 pm

it truly touch my heart.

2. 2 neal November 9, 2008 at 9:09 pm

An excellent commentry by the good doctor. He might just be on to something her via his astute analysis. I wonder however if Mandela had similar benefits in his favor why white South Africans, Europeans, and Caucasian Americans enjoyed the act of pontificating at his feet back when his reign began, or was it limited to his non threatening message? I am optimistic that cousin Obama can deliver more for the people on whose backs America was built than the African prince -Mandala-that suffered so long under the hands of the brutal,

6. 6 Curtis November 29, 2008 at 5:10 pm

Farai, Marley was never seperated from his Black side. Obama on the other hand didn't really have a "Black Side" until he was an adult. It funny how in society there are many black elites of light skin who always seek to be assimilated and accepted by Whites where Obama and Marley just remained themselves and gained loyalty and respect from all.

7. 2 7 neal December 2, 2008 at 12:25 am

I see where you are heading with this comment Vaughn ,and share the sentiments. One should be optimistic in these tumultious times.

8. 8 Michael December 18, 2008 at 9:17 am

Great work Dr. Nantambu, I enjoy reading this article, however, there appears to be a topo error in the last line of the fourth paragraph. The word whould read his instead of hid, please check it out. for ease of reference the said paragraph was reproduced hereunder.

In fact, his 1979 LP entitled "Exodus" has been acclaimed as the "album of the century" and both Time Magazine and the British Broadcasting Company (BBC) have designed hid song "One Love" as the "Song of the Century".

9. 9 dasy100 December 18, 2008 at 2:54 pm

It is true-Bob Marly did have a vision much like MLK and most of the world shared that vision-or so I would like to think. However, that vision brings deep thought for only as long as the song lasted "4-5mins", and then it's back to business as usual. Back in the area from which I hailed in Trinidad lived a family with devout Hindu practices (Bhagwat) every month, 7 days Ramayan with all the food one can eat, hundreds of devotees on site, and the most renowned pundit around the trea. The thing is, as soon as the Ramayan was over, next day it was back to "cussing" the neighbour about how nasty their children was, and how much "man" his wife have; back to business as usual!

My point! "One love, One heart, lets get together and feel alright" is during the time of "self preservation" for that family, but forgotten as soon as they think they have plesed their God. People around the world embrace that song because it represents hope, but the idea of charity begins at home is still to accede. I apologize for using the "Hindu" religion in my commentary but it's the one that seem to have stuck in my mind. I'm sure it happens with every other sect or religious factions around the world eg. Muslims who kill in the name of Allah, or Jimmy swaggart who uses the Christian platform to avoid masturbation and get himself some live ones.

If people would reflect on that song in time of deblilitating thoughts that leads to destructive actions the song would've brought it's true meaning to life.



Bob Marley: one world, one love.(Music rebels: dissident music then and now)(Brief Article)

Article from New Internationalist Article date August 1, 2003 More results for "one love" martley I Copyright information

While many are familiar with his posthumously over commercialized pop hits, Bob Marley's political works remain as fresh and relevant today as they did 30 years ago. Back then songs like 'Them Belly Full (But We Hungry)', 'Slave Driver', and 'War' defined his unique brand of 'rebel music' and fuelled the political aspirations of millions in Africa and the Americas. A religious Rastafarian, Marley infused his songs with a 'positive vibration' and evoked a utopian 'one world, one love'. As the Majority World was shaking off the yoke of colonialism, such hopeful yet sleadfast songs energized many.

In the violent run-up to

The Birmingham Post Actate from The Birmingham Post (England) Artero date May 10, 2008 Ware received for Transformation

Article from The Birmingham Post (England) - Article date: May 10, 2008 - More results for "one love" markey | Copyright information

Byline BISHOP WEBLEY

His music transcended all categories, classes and creeds - Robert "Bob" Nesta Marley OM (February 6, 1945 - May 11, 1981) Marley was born in the small village of Nine Mile in Saint Ann Parish, Jamaica as Nesta Robert Marley. A Jamaican passport official would later swap his first and middle names. His father, Norval Sinclair Marley (born in 1895), was a white Jamaican of English descent, who lived in Liverpool, Norval

Mrs. Rita Marley and The Marley Family Spread 'One Love' Encouraging Peace, Education and Empowerment With Africa Unite 2007.

Article from PR Newswire - Article date September 6, 2006 - More results for "one love" marley [Copyright information

Africa Unite Joins Forces with the Emerging Leadership Programme, an Initiative of the Desmond Tutu Peace Centre to Honor the Spirit, Legacy and Music of Bob Martey while Supporting African Youth with The Shanduka Foundation's Adopt-a-School Programme and The Ubuntu Institute for Young Social Entrepreneurs

LOS ANGELES, NEW YORK, LONDON, and JOHANNESBURG, South Africa, Sept. 5 /PRNewswire/ -- Mrs. Rita Marley on behalf of The Bob & Rita Marley Foundations announced at a press conference in South Africa today that in February 2007 they will bring "Africa Unite 2007" to South Africa. Through a series of benefit concerts, symposiums, fund raisers and events, Africa Unite 2007.

5 brothers, one love; Bob Marley's sons bring reggae fest to Boston.(Arts and Lifestyle)

Article from The Boston Hereld — Article date: August 12, 2004 — Author Blagg, Christopher — More results for "one love" mariey (Copyright Information

Byline: Christopher Blagg

Bob Marley's shoes are much too large for any one individual to fill. A collective effort is needed.

This summer five of his sons are joining forces on their first-ever all-brother tour for the Bob Marley Roots Rock Reggae Festival, which hits the FleetBoston Pavilion tonight. Along with Ziggy, Stephen, Julian, Damien and Ky-Mani Marley, the tour includes the legendary Toots Hibbert and the Maytals, as well as progressive hip-hop artists Common and Nappy Roots.

All five Markey brothers will be on stage together, performing both original material and the inevitable tunes from their father's vast repertoire

The day before their first

EXCENTION A TROUBLED JAMAICA'S CALL FOR 'ONE LOVE' RINGS HOLLOW

Article from The Boston Globe (Boston, MA) Article date: April 3, 2005 | Author | HAMILTON KAHN, GLOBE CORRESPONDENT | More results for "one fove" martey: Copyright information

One love, one heart

Come to Jamaica

and feel all right

Promotional jingle adapted from "One Love," by Bob Marley

NEGRIL, Jamaica There is no way to know if reggae legend Bob Marley, who died in 1981 at age 36, would be spinning in his grave if he knew how his music and image were being used to promote Jamaica in 2005. There's even a question these days as to whether Marley would want his remains kept on Jamaica. His widow, Rita, wants them moved to Ethiopia, which she says is what he would have wanted in accordance with his Rastafanan haliefs.

For a traveler arriving in Jamaica today, thinking about Marley is only natural because his music and image are everywhere, piped in to the



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The U2 Station News Blog

« Bong on Religion and Christianity | Main | Bono introduces Frank Sinatra at the Grammy Awards »

January 19, 1994

Bono Inducts Bob Marley into the Rock & Roll Hall of Fame

Here's the poem/speech Bono wrote and read when he was asked to induct the late Bob Marley into the Rock and Roll Hall of Fame on January 19, 1994.

I know claiming Bob Marley is Irish might be a little difficult here tonight, but bear with me. Jamaica and Ireland have a lot in common: Naomi Campbell, Chris Blackwell, Guinness, a fondness for little greenleaves - the weed. Religion. The philosophy of procrastination - don't put off til tomorrow what you can put off til the day after. Unless, of course, it's freedom. We are both islands; we were both colonies. We share a common yoke: the struggle for identity, the struggle for independence, the vulnerable and uncertain future that's left behind when the jackboot of empire is finally retreated.

The roots, the getting up, the standing up, and the hard bit: the staying up. In such a struggle, the voice of Bob Marley was the voice of reason. These were love songs that you could admit listening to; songs of hurt, hard but healing, tough going; songs of Freedom, where that word meant something again; Redemption songs. A sexy revolution where Jah is Jehovah on street level. Not over his people but with his people. Not just stylin', jammin'. Down the line of Judah, from Ethiopia, where it all began for the

I spent some time in Ethiopia with my wife, Ali, and everywhere we went we saw Bob Marley's face. There he was, dressed to hustle God. Let my people go. An ancient plea. Prayers catching fire in Mozambique, Nigeria, the Lebanon, Alabama, Detroit, New York, Notting Hill, Belfast. Dr. King in dreads. A Third and a First World superstar. Mental slavery ends where imagination begins. Here was this new music, rocking out of the shantytowns, Iolling, loping rhythms, telling it like it was, like it is, like it ever shall be. kanking. Ska. Blue Beat. Rock Steady. Reggae. Dub. And now ragga. And all of this from a man who drove three BMWs. BMW - B b Marley and the Wallers, that was his excuse!

Rock & Roll loves its juvenilia, its caricatures, its cartoons. The protest singer, the pop star, the sex god, your mature messiah types [laughs]. We love the extremes, and we're expected to choose: the mud of the blues or the oxygen of gospel, the hellhounds on oul trail or the band of angels.

Well, Box Marley didn't choose or walk down the middle. He raced to the edges, embracing all extremes, creating a oneness. His oneness. One love. He wanted everything at the same time. Prophet. Soul rebel. Rastaman. Herbsman. Wildman. A natural, mystic man. Lady's man. Island man. Family man. Rita's man. Soccer man. Showman. Shaman. Human. Jamaican!

So the spirit of Bob and the spirit of Jah lives on, in his son Ziggy and his lover Rita Marley. I'm proud to welcome Bob Marley into the Hall of Fame. Amen!

Posted by Jonathan at January 19, 1994 08:30 PM



One love? Uproar over anti-gay lyrics stirs controversy in the birthplace of reggae

Article from AP Worldstream Article date August 28, 2004 Author STEVENSON JACOBS, Associated Press Writer More results for grammy "one love" markey (Copyright information

STEVENSON JACOBS, Associated Press Writer AP Worldstream 08-28-2004

Dateline KINGSTON, Jamaica

A generation ago, reggae anthems preached concepts of "one love," legal marijuana and social justice.

But today's version of the music made famous by Bob Marley is more likely to advecate casual sex, "bling-bling" opulence and, critics say, sometimes violence against gays

The issue of homophobia in "dancehall" reggae took center stage in the past week after **Grammy-wi**rining artist Beenie Man was booted from a concert associated with Sunday's MTV Video Music Awards in Miami.

The American channel scratched the Jamaican after Florida gay rights groups threatened to protest due to past Beenie Man lyrics

How Bob Marley's Songs of Freedom Led to Barack Obama's Message of Hope

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Today would be Bob Marley's 64th birthday. I wonder how he would feel today to know that a black man is President of the United States, and that his song, "One Love" was used to celebrate his inauguration.

30 years after a biracial Jamaican reggae artist united a great deal of the world under the banner of peace unity and human right a biracial American united a great deal of the world with a similar messages. Bob Mariey chastised corrupt politicians and war white uniting oppressed people. Both Mariey and Obama would win the love of the black oppressed class who they represented and liberal white who would further their cause.

Bob Marley was born in 9 Miles, Jamaica in 1946. His father, Captain Norval Marley was an officer in the English Navy as well as a plantation overseer. His mother was an 18 year-old black woman by the name of Cedella Booker. Marley's parents would not stay together and his father would die when Marley was ten.

As a young man, Marley would move to Kingston, Jamaica, where a burgeoning music scene was developing. He would unite with local musicians like Peter Tosh, and Burnny Waller. The trio would form the Wailers and record with some of Jamaica's top producers. Marley recorded several songs that represented the angst of the Jamaican underclass and the tensions between the haves and have-nots in Jamaica.

It wasn't until Bob Marley signed with Chris Blackwell's Island Records, that he would take his sound international. He positioned himself a Rebel singing songs that people all over the world could relate to. Songs like "I Shot The Sheriff", "Get Up Stand Up" and "Concrete Jungle" gave a voice to the largely ignored black underclass in Jamaica as well the rest of the world.

Bob Marley would sing songs of black pride and suffering but also of world unity of people from all races classes and cultures. Marley was able to do what MLK, Ghandi and Obama were able to do to, rally educated people of European backgrounds around their cause. The same populist underdog voice of the people against the establishment transcended from Marley's songs to Obama's speeches.

Barack Obama's Top 5 Bob Marley Songs

Both Obama and Marley had the ability to rally people of African descent under the banner of black pride and people of all other races under the banner of unity. Both became an ambassador for the poor to the mainstream society and government.

While Marley painted a dark picture of oppression, corruption and poverty, there was always an undying optimism in his voice. A sense that things would get better and that people could unite and end racism and classism.

Both Marley and Obama had the ability to be militant without being threatening. Obama's anti war stance and criticism of America's social system especially early in his campaign reflected the angst of the working and middle class in America. Still he was able to sweeten up his strong desire for change with calls of unity hope and progress and an all-inclusive America. Similarly, Marley managed to remain pro-black and pro poor while sweetening up his message with calls for love, peace and unity.

The millions of white Americans who grew up on Marley's music – from the frat boys to the hippies to the millions of Americans who've heard his songs on the radio and own his Legend CD – became the a crucial part of Obama's "post-racial" America.

Obama and Marley had the same bipartisan efforts to unite people. After Marley was shot, he united the heads of the warring parties at the historic One Love Peace concert in Jamaica.

Bob Marley was the voice of the third world, was still able to attract the attention of the European upper class, royalty and celebrities.

Time named Exodus Album of the Century and BBC named One Love song of the century. Today, Marley is admired by people of all races colors and creeds across the world.



http://www.variety.com/index.asp?layout=print_review&reviewid=VE1117939371&categoryid=32

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Posted: Sun., Jan. 18, 2009, 2:31pm PT

We Are One: The Obama Inaugural Celebration

(Special -- HBO, Sun., Jan. 18, 2:30 p.m. ET) Broadcast live from the Lincoln Memorial in Washington, D.C., by HBO. Executive producer, George Stevens Jr.; producers, Don Mischer, Michael Stevens; supervising producer, Charlie Haykel; director, Mischer; writers, George Stevens Jr., Sara Lukinson, Michael Stevens; music director, Rob Mathes.

Speakers: Jack Black, Steve Carell, Rosario Dawson, Jamie Foxx, Tom Hanks, Ashley Judd, Martin Luther King III, Queen Latifah, Laura Linney, George Lopez, Kal Penn, Marisa Tomel, Denzel Washington, Forest Whitaker, Tiger Woods.

Performers: Master Sgt. Caleb Green, Bruce Springsteen, Mary J. Blige, Jon Bon Jovi with Bettye Lavette, James Taylor with John Legend and Jennifer Nettle, John Mellencamp, Josh Groban and Heather Headley, Will.i.am with Herbie Hancock and Sheryl Crow, Renee Fleming, Garth Brooks, Stevie Wonder with Usher and Shakira, U2, Pete Seeger, Beyonce.

By PHIL GALLO

An historic moment, told in secular songs that spoke of belief in mankind and perseverance and in stories of bold moves by strong leaders, served as Barack Obama's first public celebration in Washington, D.C. Actors read monologues that emphasized moments in which the status quo was rejected and public service was encouraged, quoting Lincoln and FDR extensively. It was an effective marriage of song and speech, a two-hour refresher course about how the country's leaders and the American people have confronted hard times and how artists have represented the American spirit through their music.

Appropriately, Bruce Springsteen went first after Denzel Washington said the day would "speak to the future of America," and he turned to one of his strongest songs about renewal, "The Rising," a tune that served as a post-9/11 balm when it was released in 2003.

With the Obama and Biden families to his right and a choir behind him, Springsteen's tune took on a new air, its message of community and hope in line with a political administration rather than at odds with one. It was an opening salvo that took hold as the song asked people to join hands and realize that when they look into the sky there are a multitude of possibilities -- "memory and shadow," "longing and emptiness," "fullness and blessed life."

The afternoon's penultimate moment again found Springsteen, joined this time by Pete Seeger and a different choir, singing Woody Guthrie's "This Land Is Your Land," a song once viewed as a leftist national anthem that the Boss rightfully referred to as "the greatest song written about our home." The perf was a moment of community

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with no star turns, a song that worked off of a collective voice of the people onstage and the thousands gathered around the reflecting pool on the Mall. It was the song that did the best job of reinforcing and galvanizing the thoughts that had been expressed throughout the day and the Obama campaign.

It was a day of concise speeches delivered effectively by actors, the comedians in the group choosing to play it straight rather yuk it up. The musicians, except for Bono, did not speak and Will.i.am was the lone singer to venture into a lyrical rewrite, rapping about racism over Bob Marley's "One Love." Song choice, as viewers have learned over the years from "American Idol," is critical. And if it means picking the obvious, the performer had better bring some magic to the rendition.

U2 went that route, performing their Martin Luther King Jr. tribute "Pride (In the Name of Love)" and then "City of Brilliant Lights," a tune that became an anthem of the Obama campaign after his win in the lowa caucuses. "Pride" came off as flat and routine; "City" was inspiring, a breath of fresh air from the band. Bono sang it with a broad smile, his face telegraphing humility and, no pun intended, pride.

Music, Washington said at the top of the program, is "the creative heartbeat of the American experience," though Sunday's concert was indeed a rare one serving to entertain and unite the American people.

The last time the U.S. turned toward musicians on this level was the concerts that followed the attacks of Sept. 11. That solemn affair gave us Neil Young's version of John Lennon's "Imagine" and Alicia Keys' reading of Donny Hathaway's "Someday We'll All Be Free" while serving as a reminder that the stable of musical artists who reflect modern society in their music continues to diminish in size and effect.

That was on view again as the material for much of the day, whether it was performed by young R&B singers or 89-year-old Seeger, was familiar and often geared toward audience participation. Garth Brooks, joined by yet another choir, crisscrossed the stage performing segments of Don McLean's "American Pie," the Isley Brothers' "Shout" and his own ode to equality "We Shall Be Free." Director Don Mischer made it appear to be the most viscerally engaging performance of the day.

Headliners were placed in two- and three-artist configurations, placed on a landing beneath the steps that lead to the statue of a seated Abraham Lincoln. A band, which included strings, horns and percussion played by military personnel and hired musicians, performed on a lower platform that only occasionally came into view. It was obvious there was not a lot of time for rehearsal, but a few of the pairings proved quite engaging.

Bettye Lavette, who took D.C. by storm last month at the Kennedy Center Honors, was partnered with Jon Bon Jovi on Sam Cooke's "A Change Is Gonna Come." She invested it with anguish, he approached it from a perspective of reasoned logic, giving the perf considerable gravitas.

Aaron Copland's "Lincoln Portrait," the lone classical piece, paired eloquently with a reading by Tom Hanks. The radiant Renee Fleming, backed by the U.S. Naval Academy Glee Club, delivered an affecting operatic take on Rodgers and Hammerstein's "You'll Never Walk Alone."

John Mellencamp, the most political of the assembled performers, wheeled out "Pink Houses" and its refrain of "ain't that America" enthusiastically sung by a choir. It was accompanied by images of the America Mellencamp was singing about when he wrote the song 25 years ago. The photo collection was of people in their jobs -- a waitress, an auto factory worker, farmers, a woman working a hot dog stand -- suggesting that the people overlooked by the Reagan administration are still not being heard in D.C. today. But that was the beauty of the program: Some of the history lessons reached back to Washington and Jefferson; others are more immediate and still require solutions.









Obama at concert: The dream of our founders will live on

- Story Highlights
- President-elect Barack Obama speaks at inaugural concert
- Obama and Vice President-elect Joe Biden visit Tomb of Unknowns
- The concert is being streamed live for free on HBO.com

WASHINGTON (CNN) -- Inauguration revelry began Sunday afternoon as thousands of people packed the National Mall in Washington for a free concert featuring big stars.

President-elect Barack Obama addressed a roaring crowd after 90 minutes of high-energy acts such as U2, Mary J. Blige, Usher and Beyonce.

"Welcome to this celebration of American renewal," he said.

"In the course of our history, only a handful of generations have been asked to confront challenges as serious as the ones we face right

"I stand here today as hopeful as ever that the United States of America will endure," Obama said. "That it will prevail; that the dream of our founders will live on in our time." "=" Watch Obama address the crowd -

Obama spent the morning visiting Arlington National Cemetery and attending church before heading to the "We are One: Opening Inaugural Celebration" at the Lincoln Memorial. It was nothing but good vibes - a brief respite for an incoming president who will face huge problems after he takes office Tuesday.

Bruce Springsteen opened the concert with his song "The Rising," singing, "How far I've gone/How high I've climbed/On my back's a 60 pound stone/On my shoulder a half mile line."

Along the National Mall, between the Capitol and the Washington Monument, people watched the concert on massive screens and sang along with "America the Beautiful" and "This Land is Your Land."

During U2's performance of "Pride (In the Name of Love)," a tribute to the Rev. Martin Luther King Jr., frontman Bono referenced the civil rights leader's "I Have a Dream" speech, saying that it was also, "an Irish dream, a European dream, and African dream, an Israeli dream, and a Palestinian dream." - Watch performances from the concert -

Obama mentioned the Washington Monument and the Lincoln Memorial, and also referred to King's "I Have a Dream" speech, which took place in the same spot where he was standing.

*Directly in front of us is a pool that still reflects the dream of a King and the glory of a people who marched and bled so that their children might be judged by their character's content," he said.

Obama said what gives him "the greatest hope of all is not the stone and marble that surrounds us, but what fills the spaces in between. It is you -- Americans of every race and region and station who came here because you believe in what this country can be and because you want to help us get there."

Vice President-elect Joe Biden also spoke, pointing to those "marble domes" and towers of Washington surrounding the crowd which represent the "majesty of a great nation -- all built stone by stone by American men and women."

http://cnn.site.printthis.clickability.com/pt/cpt?action=cpt&title=Obama+at+concert%3A+The+d... 4/22/2009

Work is about "dignity" and "respect," he said, praising the ethic of hard-working Americans. "We owe them the chance to go to work each day knowing they have the thanks of a grateful nation."

Comedians and actors such as Steve Carell and Jamie Foxx brought some comic levity to the inauguration of a president who will face some serious problems in just a few days.

Foxx, always the showman, urged "Chi-town" to 'stand up!"

Joined by his wife Michelle and their children, the President-elect stood up, laughing and clapping

Foxx did an impression of Obama's speech election night, as Obama laughed.

Stevie Wonder belted out "Higher Ground" with Shakira and Usher. Herbie Hancock backed Sheryl Crow and will i. am. as they sang Bob Marley's "One Love."

Garth Brooks sang the 1971 folk rock classic "American Pie" followed by a choir-backed version of "We shall be free." Denzel Washington, Tom Hanks, Jack Black and Rosario Dawson also addressed the crowd.

The celebration caps Obama's shortened version of President Abraham Lincoln's 1861 rail trip to Washington. Obama will be inaugurated as the 44th president in Washington on Tuesday.

A CNN/Opinion Research Corporation survey released Sunday morning suggests most Americans see Obama's inauguration as a chance for a divided America to unify.

"You know the country is in the middle of a honeymoon when 6 in 10 Republicans have a positive view of Obama," said CNN Polling Director Keating Holland.

CNN's John King interviewed Obama this week in Ohio. King noted that Obama will take the oath of office on the steps of a Capitol built on the backs of slaves and live in a house built on the backs of slaves.

"This has to be incredibly overwhelming," King said. "- Watch Obama's interview with King »

Obama replied, "The notion that I will be standing there and sworn in as the 44th president, I think, is something that hopefully our children take for granted. But our grandparents are still stung by it and it's a remarkable moment."

All AboutBarack Obama . Opinion Research Corporation . George W. Bush

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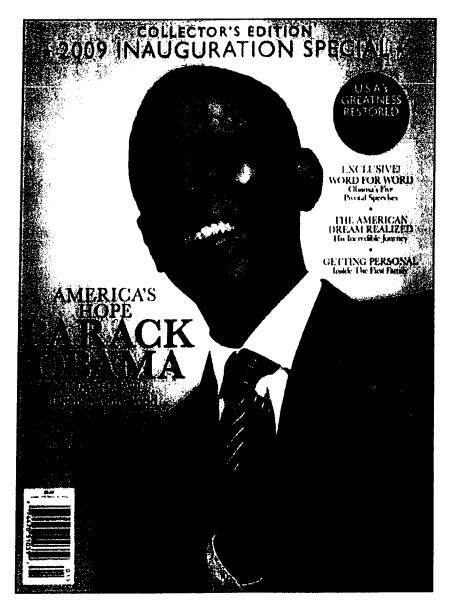
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Barack Obama Inauguration: Stars Turn Out in Force for 'We Are One Concert'

barack obama inauguration, Beyonce, Bob Marley's "One Love" with will.i.am, Bruce Springsteen, hoo inauguration, inauguration concert, inauguration concerts, John Mellencamp, obama concert, Sheryl Crow, U2, we are one, we are one concert schedule, will.i.am
January 18th, 2009



The kick-off of the Inauguration of Barack Obama is underway and it's turning D.C. into a Hollywood affair!

Today, a star-studded concert was held at the Lincoln Memorial and It featured some of today's best known performers, Including Bruce Springsteen, U2 and Beyonce. Others who hit the stage included John Mellencamp and Sheryl Crow, who performed Bob Marley's "One Love" with will.i.am, according to reports.

Both Barack Obama and Joe Biden provided remarks to the huge crowd, while their families watched on the side of the stage.

The concert can be seen on HBO. Check your local listings.

Jamaica

http://www.jamaicans.com/articles/primearticles/stageshow2007-2.shtml

Bob Marley Would Have Been At Obama's Inauguration!

It's a natural fit to not only celebrate Marley's birthday in February, but February is also the official celebration of Black History month in the U.S.A. We celebrate the birthday of The Honourable Robert Nesta Marley, O.M., on Friday, February 6. Marley would have been 64 years of age. With the ushering in of a new era in America's political landscape of the first African America President, Barack Hussein Obama this celebration becomes even more poignant as was seen by the tremendous outpouring of emotions by Americans and people worldwide regarding such an achievement.

By Scatty



Marley Was Missed! Bob Marley Would Have Been At Obama's Inauguration!

Marley would have been there! I KNOW Marley would have been there!

Those words were stuck in my head as I watched "We Are One: The Obama Inaugural Celebration at the Lincoln Memorial" Sunday, January 18 as televised on HBO from the Lincoln Memorial in Washington, D.C. I know Bob would have

been invited and how thrilled he would have been to perform with a host of other top international stars.

Marley's One Love melody rung pure and true from the Three Little Birds of Herbie Hancock, Sheryl Crow and Will I am. But could you not envision Marley rocking that stage in true Buffalo Solidier reggae royalty by the King of Reggae himself? Yes, I Can!

It's a natural fit to not only celebrate Marley's birthday in February, but February is also the official celebration of Black History month in the U.S.A. We celebrate the birthday of The Honourable Robert Nesta Marley, O.M., on Friday, February 6. Marley would have been 64 years of age.

With the ushering in of a new era in America's political landscape of the first African America President, Barack Hussein Obama this celebration becomes even more poignant as was seen by the tremendous outpouring of emotions by Americans and people worldwide regarding such an achievement.

Marley's music like Obama's politics of - change we can believe in - and "Yes I Can" has the natural respect of the international community. The timeless reggae

rhythms and inspiring lyrics of *One Love* resounded across the Lincoln Memorial and Washington Mall where the likes of Dr. Martin Luther King, Jr. spoke and a Marian Anderson held a concert after being denied to sing during a previous Inauguration because of race and told to us that evening by Queen Latifah.

I reflected on this awe-inspiring time in history as voiced by Jamaica's first National Hero, The Rt. Hon. Marcus Mosiah Garvey where he preached racial equality to the African American people in decades past and the entire diaspora of African ancestry.

At the We Are One Concert, the panoramic lens of the camera provided us with wide and medium shots of the stage, the Biden and Obama families, then zooming into close ups of Barack Obama and his wife, Michele Obama. At one point they were seen jamming to the One Love riddims as their heads bobbed from side to side in reggae joy and my high octane Jamaican pride welled up inside. Our wonderful musical gift of reggae given to us by The Most High was there in its rightful place.

Watching the likes of a Bono from U2 who has praised Bob and in his speech given at the induction of Marley in the Rock & Roll Hall of Fame he expounded, "He wanted everything at the same time and he was everything at the same time ...prophet, soul rebel, rastaman, herbsman....wildman, a natural mystic man....shaman, human, JAMAICAN."

OBAMARLEY Barack strikes a familiar chord with message of change and unity

Published: Sunday | February 1, 2009

LeVaughn Flynn

Entertainment Editor



United States President Barack Obama seems to have fulfilled the theme of Bob Marley's **Black Man Redemption**, governing a country which once treated blacks as second-rate human beings. Obama's message and leadership, however, have never been about redeeming the black race, but of all people moving forward together despite race and nationality. Obama articulated this brilliantly in his speech, 'A more perfect union', on March 18, 2008, in Philadelphia, Pennsylvania.

Numerous parallels have been drawn between the two iconic black men. From similarities in facial features to each having a white parent and the likeness of their messages. Obama's theme of 'Yes we can' is prevalent in Marley's songs as he sought to mobilise people towards equality and unity.

From the glitzy inauguration balls in Washington, DC, to the slums of Kenya, the homeland of Obama's father, Marley's global peace anthem, **One Love**, resonated on January 20 when Obama became America's 44th president. Imagine the magic of the moment if Marley, who would have turned 64 on February 6, performed at the White House?

A Celebration of Cultural Icon, Legendary Musician Bob Marley



March 17, 2009 by Caribbean

The West Indian Association of Indiana is honoring the contribution of International Superstar and iconic symbol of world peace, spirituality, rebelliousness and one love, Robert Nesta Marley, who would have celebrated his 64th birthday on February 6. The reggae pioneer died in 1981 at just the age of 36, after gaining international fame with songs like "I Shot the Sheriff," "No Woman, No Cry," "Jamming," "Redemption Song" and "One Love."

Marley rose out of the Jamaica musical-street scene and would eventually become one of the first musicians to bring Jamaican music to the rest of the world. His Rastafarian beliefs infused his songs with themes of love, religion and peaceful politics — and of course, gave him his trademark dreadlocks

The Bob Marley Tribute concert takes place on Saturday, March 21, 2009 at the Gene B. Glick Junior Achievement Education Center with live entertainment performed by the Ark Reggae Band. Doors open at 8:00 p.m. until 1:00 a.m. For more details, email WIAlbobmarleytribute@gmail.com.

The West Indian Association of Indiana is a local immigrant group representing the people of the Caribbean living in Indiana. The Bob Marley Tribute is an annual event that allows fans of Marley, as well as fans of Caribbean music and cuisine, to come together in an atmosphere of "one love." "Our family is committed to keeping the legacy and teachings of Bob alive to spread love worldwide through the power of music..."said Rita Marley, wife of the late music legend. Sixty-four years after his death, Bob Marley is still considered Reggae music's most internationally known figure..."No Woman No Cry" is arguably his most famous song. Bob was inducted in the Rock and Roll Hall of Fame in 1994 and holds a Grammy Lifetime Achievement Award. He remains enormously popular in his homeland of Jamaica as well as all over the world, his style and sound influencing a new generation of musicians.

As we celebrate Black History Month, we pause to celebrate Bob Marley's birthday but most importantly we celebrate his vision of "one world, one love."

Contact:

Ken

The West Indian Association of Indiana

Tel. 317-679-5228

Website:http://mypage.iu.edu/~jabanton/bobmarleytribute/



http://www.variety.com/index.asp?layout=print_story&articleid=VR1117999920&categoryid=16

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Posted: Tue., Feb. 10, 2009, 12:27pm PT

Bob Marley family in licensing deal

Estate teams with Hilco over brand name

By ASSOCIATED PRESS

The family of late musician Bob Marley said Tuesday that it will team with Hilco Consumer Capital to manage the Jamaican singer's brand and handle licensing rights for products including apparel, video games and luggage.

Hilco, a private equity firm, will also develop the 2010 Bob Marley 65th Anniversary program and be responsible for the One Love, Tuff Gong, Three Little Birds, Catch A Fire and Relics of Antiquity brands.

"As one of the world's most popular brands and iconic images that is regularly counterfeited, the formalization of approved and official Bob Marley merchandise will be supported with strong brand guidelines, managed by an internal Bob Marley brand team," Reyaz A. Kassamali, managing director of Hilco and president of House of Marley LLC said in a statement.

Aside from clothing and video games, other licensed product categories will include footwear, accessories, food and beverages, collectibles, musical instruments, computer products, stationery and paper goods and restaurants and hotels.

Marley, who died in May 1981, had songs including "I Shot the Sheriff," "One Love" and "No Woman, No Cry."

Hilco is a division of the Chicago-based Hilco Organization, whose offerings include acquisition and sales services and retail consulting.

Read the full article at:

http://www.variety.com/article/VR1117999920.html

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LETTER OF THE DAY - Spreading the Marley message

published: Yuesday | February 7, 2006

THE EDITOR, Sir:

GREETINGS, JAMAICA. For the first time in five years, my family will not be in Jamaica to organise and host a public 'One Love Concert' on Bob Marley's birthday. Our event last year on Knutsford Boulevard produced in conjunction the Jamaican Government and the Bob Marley Foundation, was a huge success and was an evening that will always be precious to us

That night, we felt that our message of encouraging all Jamaicans to claim themselves as a *teachers of love,* was heard islandwide. Some accepted our invitation. Some are not yet ready.

We wanted to let the Jamaican people know how instrumental your message and music have been in our work here in our own country.

For now, we have taken our message to native American Indian reservations in the United States. Our new book, The Beauty Path: A Native American Journey Into One Love, will be released on Bob's birthday this year. For the most part, we are working with two tribes in Arizona, the Hopi and the Havasupai. Unlike most other tribes, both are still living on their ancient tribal land.

The Havasupal live on the floor of the Grand Canyon, a six-hour trek from the closest road. The Hopi live 200 miles east on a high, remote semi-arid mesa.

There are many reggae fans in both tribes and conscious Jamaican reggae has become a powerful drumbeat on both reservations, reinforcing their ancient instructions of love and forgiveness.

The Hopi are considered the most culturally-intact and spiritually-based of all 300-plus native American tribes.

SACRED COVENANT

Almost a thousand years ago, the tribe made a sacred Covenant with the Creditor to stay on their land and practise their ways in order to become the first society of 'Hopi,' which in their language means 'Peaceful People.'

For almost a millennium, they have kept allive their sacred Ceremonial Cycle, a year-long series of ceremonies that through song, dance, drumming and spoken word, contains all human wisdom (there are ceremonies teaching generosity, courage, agape, forgiveness, loyalty, patience, devotion, compassion, etc.). They were told to do this not just for themselves but for all humanity. They have successfully done this and their elders tell us that they are very close to completing their Covenant.

SACRED TASK

Jamaica has helped them in this sacred task. In the last two decades, there have been almost 70 reggae concerts on the Hopi reservation, most with Jamaican artistes including Culture, Freddie McGregor, Sister Carol, Don Carlos, Black Uhuru, Junior Reid, The Wallers, The I-Threes, Peter Broggs, Dennis Brown, Yellowman, Sly, Dean Fraser, Abljah and Burning Spear.

All reinforced the tribes' message of love and helped the tribe, especially the youths, to stay on the road Home. As the reservation's reggae disc jockey, Karen Abieta (Sister Parrot), once told us, "There are only two things to do in Hopfland - high school football games and reggae concerts. Most of the artistes say we are the best audience they ever play to."

So once again, "Thank You, Jamaica!" for helping us to get out our message of inviting everyone to heal, through love and forgiveness, the piece of the planet the Creator has assigned each of us. Your impact worldwide, and that of your conscious artistes such as Bob Marley, is greater than you will ever know.

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EXHIBIT K

TO THE DECLARATION OF PAUL A. BOST IN SUPPORT OF APPLICANT AND PETITIONER FIFTY-SIX HOPE ROAD MUSIC LIMITED'S OPPOSITION TO OPPOSER AND REGISTRANT RAISING CANE'S USA, LLC'S MOTION FOR SUMMARY JUDGMENT

Trademark Trial and Appeal Board Electronic Filing System. http://estta.uspto.gov

ESTTA Tracking number:

ESTTA228919

Filing date:

08/07/2008

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

Applicant:

Goldstein, Fred E.

Application Serial Number:

78615003

Application Filing Date:

04/22/2005

Mark:

OL ONE LOVE

Date of Publication

07/08/2008

First 90 Day Request for Extension of Time to Oppose for Good Cause

Pursuant to 37 C.F.R. Section 2.102, Raising Cane's USA, L.L.C, 301 Main Street, Suite 500, Baton Rouge, LA 70801, UNITED STATES, a LIMITED LIABILITY COMPANY, organized under the laws of Louisiana, respectfully requests that it be granted a 90-day extension of time to file a notice of opposition against the above-identified mark for cause shown.

Potential opposer believes that good causes are established for this request by:

- The potential opposer needs additional time to investigate the claim
- The potential opposer needs additional time to confer with counsel

The time within which to file a notice of opposition is set to expire on 08/07/2008. Raising Cane's USA, L.L.C respectfully requests that the time period within which to file an opposition be extended until 11/05/2008. Respectfully submitted,

/JLW/ 08/07/2008

Jennifer Williston, Parker Livingston

P.O. Box 1404 Alexandria, VA 22314

UNITED STATES

jennifer.williston@bipc.com

703-836-6620



United States Patent and Trademark Office

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Word Mark

OL ONE LOVE

Goods and **Services**

(ABANDONED) IC 009. US 021 023 026 036 038. G & S: Sunglasses

(ABANDONED) IC 018. US 001 002 003 022 041. G & S: Clutches, shoulder bags, cosmetic bags sold empty, tote bags, sling bags, namely, purses, grooming kit bags sold empty, traveling cases of leather, namely, tie cases, backpacks, garment bags for travel, gym bags, duffel bags, travel bags, pouches made of leather, satchels, coin bags, namely, purses

(ABANDONED) IC 025. US 022 039. G & S: Men's suits, slacks, ties, sweaters, shoes, shirts, hats, belts, socks; and ladies' blouses, skirts, suits and dresses; women's wearing apparel, namely, jeans, shirts, jackets, raincoats, vests, skirts, bandanas and belts; sweaters, shirts, tee-shirts, fleecewear, namely, sweatshirts, sweatpants and sweatshorts, jackets, scarves, bandanas, hats, swimwear, robes and sleepwear; young men's suits, sport coats and slacks; wearing apparel, namely, jeans, jackets, t-shirts, sweaters, slacks, woven shirts, vests, ties, hats, sweatshirts, overalls and belts; wearing apparel, namely, topcoats, raincoats, jackets, suit jackets, suit coats, sport coats, sport jackets, blazers, blouses, shirts, shirt jackets, pants, skirts, dresses, sweaters, tee shirts, hats and scarves

Mark Drawing Code

(3) DESIGN PLUS WORDS, LETTERS, AND/OR NUMBERS

Design Search Code

26.01.21 - Circles that are totally or partially shaded.

Serial Number 78615003

Filing Date

April 22, 2005

Current Filing

PREVLIST CURR LIST

HELP

Tor

Basis

1B

Original Filing

1B

Basis

Published for

Opposition

July 8, 2008

Owner

(APPLICANT) Goldstein, Fred E. INDIVIDUAL UNITED STATES 101 Plaza Real South Suite 209

Boca Raton FLORIDA 33432

Prior

Registrations

1998491

Description of Mark

Color is not claimed as a feature of the mark.

Type of Mark

TRADEMARK

Register

PRINCIPAL

Live/Dead

DEAD

Indicator **Abandonment**

Date

August 27, 2010

NEW USER STRUCTURED FREE FORM BROWSE DICT SEARCH OG NEXT DOC LAST DOC MEXILIST CIRST DOC PREV DOC

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EXHIBIT L

TO THE DECLARATION OF PAUL A. BOST IN SUPPORT OF APPLICANT AND PETITIONER FIFTY-SIX HOPE ROAD MUSIC LIMITED'S OPPOSITION TO OPPOSER AND REGISTRANT RAISING CANE'S USA, LLC'S MOTION FOR SUMMARY JUDGMENT

United States of America Maiton States Antont and Arahemark Office United States Patent and Trademark Office

BLUE HAWAII LIFESTYLE

Reg. No. 4,015,547

BLUE HAWAII LIFESTYLE, LLC (HAWAII LIMITED LIABILITY COMPANY)

1216 KAUMUALII STREET

Registered Aug. 23, 2011 HONOLULU, HI 96817

Int. Cls.: 25, 35 and 43

FOR: CAPS; SHIRTS; WEARABLE GARMENTS AND CLOTHING, NAMELY, SHIRTS, IN

CLASS 25 (U.S. CLS. 22 AND 39).

TRADEMARK

FIRST USE 11-14-2008; IN COMMERCE 11-14-2008.

SERVICE MARK

PRINCIPAL REGISTER

FOR: RETAIL STORE AND ON-LINE RETAIL STORE SERVICES FEATURING HEALTH FOODS, BATH, BEAUTY AND LIFESTYLE PRODUCTS, IN CLASS 35 (U.S. CLS. 100, 101

AND 102).

FIRST USE 11-14-2008; IN COMMERCE 11-14-2008.

FOR: RESTAURANT SERVICES FEATURING HEALTH FOODS, IN CLASS 43 (U.S. CLS.

100 AND 101).

FIRST USE 11-14-2008; IN COMMERCE 11-14-2008.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PAR-

TICULAR FONT, STYLE, SIZE, OR COLOR.

OWNER OF U.S. REG. NOS. 1,873,900 AND 3,845,616.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "HAWAII", APART FROM THE

MARK AS SHOWN.

SER. NO. 85-220,862, FILED 1-19-2011.

AMY C. KEAN, EXAMINING ATTORNEY

United States of America Muitod States Natent and Trademark Office United States Patent and Trademark Office

RICCO'S BURRITOS

Reg. No. 4,008,416

Registered Aug. 9, 2011 7794 N. WASHINGTON STREET

Int. Cls.: 25 and 43

TOTALLY CALIENTE ENTERPRISES, LLC (COLORADO LIMITED LIABILITY COMPANY),

DBA RICCO'S BURRITOS

THORNTON, CO 80229

FOR: CLOTHING, NAMELY, HATS, SHIRTS, T-SHIRTS, AND HOODED SWEATSHIRTS,

IN CLASS 25 (U.S. CLS. 22 AND 39).

TRADEMARK

SERVICE MARK

FIRST USE 2-10-2010; IN COMMERCE 2-10-2010.

PRINCIPAL REGISTER

FOR: RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 2-10-2010; IN COMMERCE 2-10-2010.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PAR-TICULAR FONT, STYLE, SIZE, OR COLOR.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "BURRITOS", APART FROM THE MARK AS SHOWN.

SER. NO. 85-071,721, FILED 6-25-2010.

MICHAEL SOUDERS, EXAMINING ATTORNEY



United States of America Anitod States Antent and Arademark Office United States Patent and Trademark Office



Reg. No. 4,001,171

FLAMIN' JOES, INC. (WASHINGTON CORPORATION)

17613 E. 32ND AVENUE Registered July 26, 2011 GREENACRES, WA 99016

Int. Cls.: 21, 25, 30 and FOR: BEVERAGE GLASSWARE, IN CLASS 21 (U.S. CLS. 2, 13, 23, 29, 30, 33, 40 AND 50).

FIRST USE 8-26-2005; IN COMMERCE 8-26-2005.

TRADEMARK

FOR: CLOTHING AND APPAREL, NAMELY, T-SHIRTS, HATS, SWEATSHIRTS AND

HOODED SWEATSHIRTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

SERVICE MARK

FIRST USE 8-26-2005; IN COMMERCE 8-26-2005.

PRINCIPAL REGISTER

FOR: SAUCES, IN CLASS 30 (U.S. CL. 46).

FIRST USE 8-26-2005; IN COMMERCE 8-26-2005.

FOR: RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 8-26-2005; IN COMMERCE 8-26-2005.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "FIREY WINGS & COOL BREWS", APART FROM THE MARK AS SHOWN.

THE NAME "FLAMIN JOE'S" DOES NOT IDENTIFY A LIVING INDIVIDUAL.

Director of the United States Patent and Trademark Office

THE MARK CONSISTS OF THE WORD "FLAMIN" STYLIZED AS IN FLAMES, ABOVE THE WORD "JOE'S" ABOVE A RECTANGULAR-SHAPED UNDERLINE, ALL IN FRONT OF A DIAMOND-SHAPED BACKGROUND. THE WORDS "FIREY WINGS & COOL BREWS" UNDERNEATH THE WORDING "JOE'S".

Reg. No. 4,001,171 SER. NO. 85-075,397, FILED 6-30-2010. JAY FLOWERS, EXAMINING ATTORNEY

Anited States of America Maritan States Anton and Arahemark Office United States Patent and Trademark Office



Reg. No. 3,977,671

RUSSELL DEUTSCH (UNITED STATES INDIVIDUAL)

P.O. BOX 5628

29 (U.S. CL. 46).

Registered June 14, 2011 REDWOOD CITY, CA 94063

Int. Cls.: 25, 29, 35 and FOR: CLOTHING, NAMELY, SHIRTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 6-1-2009; IN COMMERCE 6-1-2009.

TRADEMARK

FOR: PREPARED MEAT INCLUDING BARBEQUED PORK, BEEF AND CHICKEN, IN CLASS

SERVICE MARK

FIRST USE 6-1-2009; IN COMMERCE 6-1-2009.

PRINCIPAL REGISTER

FOR: RETAIL STORE AND ONLINE RETAIL STORE SERVICES FEATURING LOBSTER, SEAFOOD, MEAT, CONDIMENTS AND NOVELTY GIFTS, AND OPERATION OF RETAIL STORE OFFERING LOBSTER, SEAFOOD, MEAT, CONDIMENTS AND NOVELTY ITEMS,

IN CLASS 35 (U.S. CLS. 100, 101 AND 102).

FIRST USE 6-1-2009; IN COMMERCE 6-1-2009.

FOR: RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 6-1-2009; IN COMMERCE 6-1-2009.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "LOBSTER SHACK'S" AND "BBQ", APART FROM THE MARK AS SHOWN.

THE COLOR(S) BLACK, RED, YELLOW, BLUE, GREEN, ORANGE AND WHITE. IS/ARE CLAIMED AS A FEATURE OF THE MARK.

THE MARK CONSISTS OF A RED LOBSTER WEARING A WHITE APRON STANDING IN FRONT OF A BLACK BARBEQUE WITH A BLUE OVAL BACKGROUND WITH A GREEN BORDER AND WITH THE WORDS "OLD PORT LOBSTER SHACKS" IN RED, ABOVE THE WORDS "RACK & ROLL" WHICH APPEAR WITH A RED TOP, YELLOW MIDDLE AND ORANGE BOTTOM. BELOW THE WORDING "RACK & ROLL" APPEARS THE DESIGN OF THE LOBSTER AND BARBEQUE. THE TERM "BBQ" HAS A RED TOP, YELLOW MIDDLE AND ORANGE BOTTOM, AND APPEARS BELOW THE LOBSTER AND BARBE-

ctor of the United States Patent and Trademark Office SER. NO. 85-167,520, FILED 11-2-2010.

$\pmb{Reg.\ No.\ 3,977,\!671}\ \ \text{Caroline wood, examining attorney}$

United States of America Muitod States Antont and Trahemark Office United States Patent and Trademark Office

Live Healthy, Live Aloha

Reg. No. 3,925,510

BLUE HAWAII LIFESTYLE, LLC (HAWAII LIMITED LIABILITY COMPANY)

Registered Mar. 1, 2011 HONOLULU, HI 96817

1216 KAUMUALII STREET

Int. Cls.: 25, 35 and 43

FOR: CAPS; SHIRTS; WEARABLE GARMENTS AND CLOTHING, NAMELY, SHIRTS, IN

CLASS 25 (U.S. CLS. 22 AND 39).

TRADEMARK

FIRST USE 11-14-2008; IN COMMERCE 11-14-2008.

SERVICE MARK

FOR: RETAIL STORE AND ON-LINE RETAIL STORE SERVICES FEATURING HEALTH FOODS, BATH, BEAUTY, AND LIFESTYLE PRODUCTS, IN CLASS 35 (U.S. CLS. 100, 101

AND 102).

PRINCIPAL REGISTER

FIRST USE 11-14-2008; IN COMMERCE 11-14-2008.

FOR: RESTAURANT SERVICES FEATURING HEALTH FOODS, IN CLASS 43 (U.S. CLS.

100 AND 101).

FIRST USE 11-14-2008; IN COMMERCE 11-14-2008.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PAR-

TICULAR FONT, STYLE, SIZE, OR COLOR.

SER. NO. 85-083,979, FILED 7-13-2010.

NAAKWAMA ANKRAH, EXAMINING ATTORNEY



United States of America Mariton States Antont and Arahemark Office United States Patent and Trademark Office

FLAMIN' JOE'S FIREY WINGS & COOL BREWS

Reg. No. 3,919,599

FLAMIN' JOES, INC. (WASHINGTON CORPORATION)

17613 E. 32ND AVENUE Registered Feb. 15, 2011 GREENACRES, WA 99016

Int. Cls.: 21, 25, 30 and FOR: BEVERAGE GLASSWARE, IN CLASS 21 (U.S. CLS. 2, 13, 23, 29, 30, 33, 40 AND 50).

FIRST USE 8-26-2005; IN COMMERCE 8-26-2005.

TRADEMARK

FOR: CLOTHING AND APPAREL, NAMELY, T-SHIRTS, HATS, SWEATSHIRTS AND

HOODED SWEATSHIRTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

SERVICE MARK

FIRST USE 8-26-2005; IN COMMERCE 8-26-2005.

PRINCIPAL REGISTER

FOR: SAUCES, IN CLASS 30 (U.S. CL. 46).

FIRST USE 8-26-2005; IN COMMERCE 8-26-2005.

FOR: RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 8-26-2005; IN COMMERCE 8-26-2005.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PAR-

TICULAR FONT, STYLE, SIZE, OR COLOR.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "FIREY WINGS & COOL

BREWS", APART FROM THE MARK AS SHOWN.

THE NAME "FLAMIN JOE'S" DOES NOT IDENTIFY A LIVING INDIVIDUAL.

SER. NO. 85-074,960, FILED 6-30-2010.

JAY FLOWERS, EXAMINING ATTORNEY



United States of America Muitoh States Antent and Trahemark Office United States Patent and Trademark Office

FLAMIN' JOE'S

Reg. No. 3,919,593

FLAMIN' JOES, INC. (WASHINGTON CORPORATION)

Registered Feb. 15, 2011 GREENACRES, WA 99016

17613 E. 32ND AVENUE

Int. Cls.: 21, 25, 30 and FOR: BEVERAGE GLASSWARE, IN CLASS 21 (U.S. CLS. 2, 13, 23, 29, 30, 33, 40 AND 50).

FIRST USE 8-25-2005; IN COMMERCE 8-25-2005.

TRADEMARK

FOR: CLOTHING AND APPAREL, NAMELY, T-SHIRTS, HATS, SWEATSHIRTS AND HOODED SWEATSHIRTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

SERVICE MARK

FIRST USE 8-26-2005; IN COMMERCE 8-26-2005.

PRINCIPAL REGISTER

FOR: SAUCES, IN CLASS 30 (U.S. CL. 46).

FIRST USE 8-26-2005; IN COMMERCE 8-26-2005.

FOR: RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 8-26-2005; IN COMMERCE 8-26-2005.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PAR-

TICULAR FONT, STYLE, SIZE, OR COLOR.

THE NAME "FLAMIN JOE'S" DOES NOT IDENTIFY A LIVING INDIVIDUAL.

SER. NO. 85-074,878, FILED 6-30-2010.

JAY FLOWERS, EXAMINING ATTORNEY



United States of America Mariton States Astont and Arabemark Office United States Patent and Trademark Office

THE SPEEDWAY CLUB

Reg. No. 4,025,482

SPEEDWAY PROPERTIES COMPANY, LLC (DELAWARE LIMITED LIA BILITY COMPANY)

Registered Sep. 13, 2011 639 ISBELL ROAD

SUITE 390

Int. Cls.: 25, 41 and 43

RENO, NV 89509

FOR: CLOTHING, NAMELY, HATS, T-SHIRTS, SWEATSHIRTS AND JACKETS, IN CLASS

25 (U.S. CLS. 22 AND 39).

TRADEMARK

SERVICE MARK

FIRST USE 9-30-1993; IN COMMERCE 9-30-1993.

PRINCIPAL REGISTER

FOR: ENTERTAINMENT SERVICES, NAMELY, A PRIVATE CLUB FOR FANS OF AUTO-MOBILE RACING THAT PROVIDES LIVE ENTERTAINMENT AND SEATING FOR AUTOMOBILE RACES, IN CLASS 41 (U.S. CLS. 100, 101 AND 107).

FIRST USE 9-30-1993; IN COMMERCE 9-30-1993.

FOR: PRIVATE CLUB SERVICES FOR FANS OF AUTOMOBILE RACING, NAMELY, RES-TAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 9-30-1993; IN COMMERCE 9-30-1993.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PAR-TICULAR FONT, STYLE, SIZE, OR COLOR.

OWNER OF U.S. REG. NOS. 2,918,400 AND 2,918,401.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "CLUB" FOR CLASSES 41 AND 43, APART FROM THE MARK AS SHOWN.

SEC. 2(F).

SER. NO. 85-220,794, FILED 1-19-2011.

NANCY CLARKE, EXAMINING ATTORNEY



United States of America Muited States Natent and Trademark Office United States Patent and Trademark Office



Reg. No. 3,907,542

GRINDHOUSE HOLDINGS LLC (GEORGIA LIMITED LIABILITY COMPANY)

Registered Jan. 18, 2011 ATLANTA, GA 30312

293 PROSPECT PLACE

Int. Cls.: 25 and 43

FOR: WEARABLE GARMENTS AND CLOTHING, NAMELY, SHIRTS, IN CLASS 25 (U.S.

CLS. 22 AND 39).

TRADEMARK

FIRST USE 1-1-2010; IN COMMERCE 1-1-2010.

SERVICE MARK

FOR: BAR AND RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

PRINCIPAL REGISTER

FIRST USE 1-1-2010; IN COMMERCE 1-1-2010.

OWNER OF U.S. REG. NOS. 3,779,376 AND 3,818,027.

THE COLOR(S) RED, BLACK AND TAN IS/ARE CLAIMED AS A FEATURE OF THE MARK.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "EAT WELL" AND "BURGERS",

APART FROM THE MARK AS SHOWN.



THE MARK CONSISTS OF A VOLUPTUOUS WOMAN IN A SHORT DRESS WITH FISHNET STOCKINGS AND HIGH HEELS, HOLDING A GUN AND A HAMBURGER, LEANING ON A BRICK WALL ENGRAVED WITH THE WORDS "GRINDHOUSE KILLER BURGERS", AND A DARK FIGURE OF A MAN WITH A TOPHAT AND TIE, CLUTCHING A BLOODY GUNSHOT WOUND TO HIS CHEST, SURROUNDED BY THE PHRASES "LIVE FAST, EAT WELL!" AND "WOMEN CRY FOR IT! MEN DIE FOR IT!".

SER. NO. 85-053,417, FILED 6-3-2010.

ALEXANDER L. POWERS, EXAMINING ATTORNEY

Anited States of America United States Batent and Trademark Office



Reg. No. 3,890,314

JET'S AMERICA, INC. (MICHIGAN CORPORATION)

37501 MOUND ROAD

Registered Dec. 14, 2010 STERLING HEIGHTS, MI 48310

Int. Cls.: 25, 29, 30 and For: Wearable Garments and Clothing, Namely, Shirts, in Class 25 (U.S.

CLS. 22 AND 39).

TRADEMARK

FIRST USE 11-20-2006; IN COMMERCE 11-20-2006.

SERVICE MARK

FOR: ANTIPASTO SALADS; GARDEN SALADS; VEGETABLE SALADS, IN CLASS 29 (U.S.

CL. 46).

PRINCIPAL REGISTER

FIRST USE 11-20-2006; IN COMMERCE 11-20-2006.

FOR: CALZONES; PIZZA; PIZZA DOUGH; SANDWICHES, NAMELY, COLD SUBMARINE

SANDWICHES, IN CLASS 30 (U.S. CL. 46).

FIRST USE 11-20-2006; IN COMMERCE 11-20-2006.

FOR: CARRY-OUT RESTAURANTS; RESTAURANTS FEATURING HOME DELIVERY;

TAKE-OUT RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 11-20-2006; IN COMMERCE 11-20-2006.

OWNER OF U.S. REG. NOS. 2,133,757, 2,150,029 AND OTHERS.

THE COLOR(S) RED, GREEN, BLACK AND WHITE IS/ARE CLAIMED AS A FEATURE OF

THE MARK.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "PIZZA", APART FROM THE

MARK AS SHOWN.

THE MARK CONSISTS OF A MUSTACHED JET MAN POWERED BY A JET PACK ON HIS BACK HOLDING A PIZZA CONTAINING RED PEPPERONI, WHITE MUSHROOMS AND GREEN PEPPERS ALOFT IN HIS LEFT HAND AS HE ASCENDS NORTHEAST; HIS PANTS AND HAT ARE GREEN, HIS BELT AND JET PACK ARE BLACK AND HIS SHIRT IS RED WITH "JET'S PIZZA" IN WHITE LETTERS; THE STYLIZED WORDING "JET'S PIZZA" ALSO

APPEARS ON THE RIGHT OF THE JET MAN WITH "JETS" APPEARING IN THE COLORS GREEN, WHITE AND RED IN DESCENDING ORDER, AND THE WORD "PIZZA" IN BLACK.

SER. NO. 85-050,151, FILED 5-28-2010.



$Reg.\ No.\ 3,890,314\ \ {\hbox{\footnotesize RON FAIRBANKS}}, {\hbox{\footnotesize EXAMINING ATTORNEY}}$

United States of America United States Patent and Trademark Office



Reg. No. 3,890,313

JET'S AMERICA, INC. (MICHIGAN CORPORATION)

37501 MOUND ROAD

Registered Dec. 14, 2010 STERLING HEIGHTS, MI 48310

Int. Cls.: 25, 29, 30 and

FOR: WEARABLE GARMENTS AND CLOTHING, NAMELY, SHIRTS, IN CLASS 25 (U.S.

CLS. 22 AND 39).

TRADEMARK

FIRST USE 11-20-2006; IN COMMERCE 11-20-2006.

SERVICE MARK

FOR: ANTIPASTO SALADS; GARDEN SALADS; VEGETABLE SALADS, IN CLASS 29 (U.S.

CL. 46).

PRINCIPAL REGISTER

FIRST USE 11-20-2006; IN COMMERCE 11-20-2006.

FOR: PIZZA; PIZZA DOUGH; SANDWICHES, NAMELY, COLD SUBMARINE SANDWICHES, IN CLASS 30 (U.S. CL. 46).

FIRST USE 11-20-2006; IN COMMERCE 11-20-2006.



FOR: CARRY-OUT RESTAURANTS; RESTAURANTS FEATURING HOME DELIVERY; TAKE-OUT RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 11-20-2006; IN COMMERCE 11-20-2006.

OWNER OF U.S. REG. NOS. 2,133,757, 2,712,642 AND OTHERS.

THE COLOR(S) RED, GREEN, BLACK AND WHITE IS/ARE CLAIMED AS A FEATURE OF THE MARK.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "PIZZA", APART FROM THE MARK AS SHOWN.

Claud J. Lappes

Director of the United States Patent and Trademark Office

THE MARK CONSISTS OF A MUSTACHED MAN WITH A JET PACK ON HIS BACK. HE IS HOLDING A PIZZA CONTAINING RED PEPPERONI, WHITE MUSHROOMS AND GREEN PEPPERS ALOFT IN HIS LEFT HAND AS HE ASCENDS NORTHEAST; HIS PANTS AND

$\label{eq:Reg.No.3,890,313} \text{ Hat are green, his belt and jet pack are black and his shirt is red with "jet's pizza" in white letters.}$

SER. NO. 85-050,126, FILED 5-28-2010.

RON FAIRBANKS, EXAMINING ATTORNEY

Page: 2 / RN # 3,890,313

United States of America United States Patent and Trademark Office

POLLO TO THE PEOPLE

Reg. No. 3,723,911 EL POLLO LOCO, INC. (DELAWARE CORPORATION)

Registered Dec. 8, 2009 3535 HARBOR BLVD.

SUITE 100

COSTA MESA, CA 92626

Int. Cls.: 25 and 43

FOR: CLOTHING, NAMELY, T-SHIRTS AND SWEATSHIRTS, IN CLASS 25 (U.S. CLS. 22

TRADEMARK

SERVICE MARK PRINCIPAL REGISTER

SERVICE MARK FIRST USE 3-1-2009; IN COMMERCE 3-1-2009.

FOR: RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 1-5-2009; IN COMMERCE 1-5-2009.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

THE ENGLISH TRANSLATION OF THE WORD "POLLO" IN THE MARK IS CHICKEN.

SN 78-970,443, FILED 9-8-2006.

JACQUELINE A. LAVINE, EXAMINING ATTORNEY



Int. Cls.: 16, 25 and 43

Prior U.S. Cls.: 2, 5, 22, 23, 29, 37, 38, 39, 50, 100 and

101

United States Patent and Trademark Office

Reg. No. 3,457,986 Registered July 1, 2008

TRADEMARK SERVICE MARK PRINCIPAL REGISTER

CHOPSTIX, LLC (NEW JERSEY CORPORATION) 172 WEST ENGLEWOOD TEANECK, NJ 07666

FOR: PENS AND PAPER PRODUCTS, NAMELY, FOOD CONTAINERS, NAPKINS, PAPER SACKS; PLASTIC SACKS USED FOR CARRYING ITEMS, IN CLASS 16 (U.S. CLS. 2, 5, 22, 23, 29, 37, 38 AND 50).

FIRST USE 12-1-1996; IN COMMERCE 12-1-1996.

FOR: CLOTHING SOLD EXCLUSIVELY AT APPLICANT'S RESTAURANTS, NAMELY, HATS, TSHIRTS, POLO SHIRTS, RAIN JACKETS, SWEATSHIRTS AND WIND RESISTANT JACKETS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 12-1-1996; IN COMMERCE 12-1-1996.

FOR: TAKE-OUT RESTAURANT SERVICES AND RESTAURANTS FEATURING HOME DELIVERY, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 12-1-1996; IN COMMERCE 12-1-1996.

THE ENGLISH TRANSLATION OF THE WORD CHOPSTICKS IN THE MARK IS CHOPSTICKS.

THE NON-LATIN CHARACTER(S) IN THE MARK TRANSLITERATES INTO CHOPSTICKS.

SER. NO. 78-627,775, FILED 5-11-2005.

MATTHEW KLINE, EXAMINING ATTORNEY

Int. Cls.: 25, 30 and 43

Prior U.S. Cls.: 22, 39, 46, 100 and 101

Reg. No. 3,103,215

United States Patent and Trademark Office

Registered June 13, 2006

TRADEMARK SERVICE MARK PRINCIPAL REGISTER

RED PIG INN

SCHNIPKE, RICHARD J. (UNITED STATES INDIVIDUAL)
1470 NORTH PERRY STREET
OTTAWA, OH 45875

FOR: CLOTHING, NAMELY, T-SHIRTS, HATS, POLO SHIRTS, JACKETS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 5-0-1975; IN COMMERCE 5-0-1980.

FOR: FOOD PRODUCTS, NAMELY, BARBEQUE SAUCE, IN CLASS 30 (U.S. CL. 46).

FIRST USE 5-0-1975; IN COMMERCE 5-0-1980.

FOR: RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 5-0-1975; IN COMMERCE 5-0-1980.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "INN", APART FROM THE MARK AS SHOWN.

SER. NO. 78-515,842, FILED 11-12-2004.

GINA HAYES, EXAMINING ATTORNEY

United States of America United States Patent and Trademark Office

Summer Bay Resorts Crown Club

Reg. No. 3,741,235 SUMMER BAY PARTNERSHIP (FLORIDA PARTNERSHIP)
Registered Jan. 19, 2010 25 TOWN CENTER BLVD.
CLERMONT, FL 34711

Int. Cls.: 25, 36, and 43 FOR: CLOTHING, NAMELY, SHIRTS, SWEATSHIRTS, JACKETS, VESTS, SWEATERS, SHORTS, SOCKS, PANTS, HATS, AND RAIN GEAR, NAMELY, RAINCOATS AND BOOTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

TRADEMARK SERVICE MARK PRINCIPAL REGISTER

SERVICE MARK FIRST USE 9-8-2008; IN COMMERCE 9-8-2008.

FOR: REAL ESTATE SERVICES, NAMELY, RENTAL AND BROKERAGE OF VACATION HOMES, CONDOMINIUMS, CABINS AND VILLAS; REAL ESTATE MANAGEMENT AND BROKERAGE; LEASING AND BROKERAGE OF VACATION PROPERTIES INCLUDING, BUT NOT LIMITED TO, TIMESHARES AND CONDOMINIUMS, IN CLASS 36 (U.S. CLS. 100, 101 AND 102).

FIRST USE 9-8-2008; IN COMMERCE 9-8-2008.

FOR: HOTEL SERVICES; RESORT LODGING SERVICES; PROVISION OF CONFERENCE FACILITIES; RESTAURANT SERVICES, BAR AND LOUNGE SERVICES; RESERVATION SERVICES FOR TEMPORARY ACCOMMODATIONS FOR OTHERS; RESERVATION SERVICES FOR RESTAURANTS; CATERING SERVICES, NAMELY, THE CATERING OF FOOD AND DRINK, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 9-8-2008; IN COMMERCE 9-8-2008.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.



NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "RESORTS CROWN CLUB", APART FROM THE MARK AS SHOWN.

SN 78-858,041, FILED 4-10-2006.

INGA ERVIN, EXAMINING ATTORNEY

Int. Cls.: 25, 41, and 43

Prior U.S. Cls.: 22, 39, 100, 101, and 107

Reg. No. 3,319,684

United States Patent and Trademark Office

Registered Oct. 23, 2007

TRADEMARK SERVICE MARK PRINCIPAL REGISTER

CITIBABES

CITIBABES LLC (NEW YORK LTD LIAB CO) 155 FRANKLIN STREET NEW YORK, NY 10013

FOR: BABIES' AND CHILDREN'S CLOTHING, NAMELY, ONE PIECE COVERALLS, T-SHIRTS, AND TOPS; AND CLOTHING FOR ADULTS, NAMELY, TANK TOPS, T-SHIRTS, AND PANTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 11-15-2005; IN COMMERCE 11-15-2005.

FOR: PROVIDING EDUCATION AND ENTERTAINMENT SERVICES CONSISTING OF AN INDOOR PLAYGROUND SPACE FOR CHILDREN AND PARENTS; CLASSROOM TEACHING AND CULTURAL ACTIVITIES IN THE AREAS OF MUSIC, DANCE, THEATER, ART, LANGUAGE, YOGA, BALLET, KARATE AND DEFENSE ARTS FOR CHILDREN; PROVIDING CLASSROOM TEACHING, WORKSHOPS AND DISCUSSION GROUPS FOR PARENTS IN THE AREAS OF CHILD REARING, HEALTH AND WELLNESS, AND FITNESS;

PROVIDING MEMBERSHIP CLUB SERVICES FOR PARENTS AND CHILDREN CONSISTING OF AN INDOOR PLAYGROUND SPACE WHERE PARENTS AND CHILDREN CAN INTERACT, A GYM, WORKOUT, AND RELAXATION FACILITIES FOR PARENTS, IN CLASS 41 (U.S. CLS. 100, 101 AND 107).

FIRST USE 11-5-2005; IN COMMERCE 11-5-2005.

FOR: RESTAURANT SERVICES FOR CHILDREN AND PARENTS, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 11-5-2005; IN COMMERCE 11-5-2005.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

SN 78-526,511, FILED 12-3-2004.

ANGELA M. MICHELI, EXAMINING ATTORNEY

Int. Cls.: 16, 20, 25, 29, 30, 32, 33, 35, and 43

Prior U.S. Cls.: 2, 5, 13, 22, 23, 25, 29, 32, 37, 38, 39, 45, 46, 47, 48, 49, 50, 100, 101, and 102

United States Patent and Trademark Office

Reg. No. 3,386,348 Registered Feb. 19, 2008

TRADEMARK SERVICE MARK PRINCIPAL REGISTER



RED ROBIN INTERNATIONAL, INC. (NEVADA CORPORATION) SUITE 200N 6312 SOUTH FIDDLERS GREEN CIRCLE GREENWOOD VILLAGE, CO 80111

FOR: GIFT CARDS, DECALS, PAPER BAGS, PAPER-BASED COASTERS, ADHESIVE NOTE PADS, STICKERS, POSTERS, STATIONERY, PAPER PLACEMATS, PAPER BOOK COVERS, AND PAPER BORDERS FOR HOLDING PHOTOGRAPHS, IN CLASS 16 (U.S. CLS. 2, 5, 22, 23, 29, 37, 38 AND 50).

FIRST USE 4-0-2003; IN COMMERCE 8-25-2003.

FOR: NON-METAL AND NON-LEATHER KEY CHAINS, IN CLASS 20 (U.S. CLS. 2, 13, 22, 25, 32 AND 50).

FIRST USE 2-5-2001; IN COMMERCE 2-5-2001.

FOR: CLOTHING, NAMELY, JACKETS, SHIRTS, VESTS, LAB COATS, AND APRONS; AND HEAD-WEAR, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 0-0-1999; IN COMMERCE 0-0-1999.

FOR: PREPARED MEALS CONSISTING PRIMAR-ILY OF MEAT, POULTRY AND/OR VEGETABLES FOR CONSUMPTION ON OR OFF THE PREMISES; CHICKEN FOR CONSUMPTION ON OR OFF THE PREMISES; COOKED POTATOES FOR CONSUMP-TION ON OR OFF THE PREMISES; SALAD OF VEGETABLES, GREENS AND/OR BEANS, SERVED WITH CHICKEN FOR CONSUMPTION ON OR OFF THE PREMISES; DAIRY-BASED BEVERAGES; AND PROCESSED VEGETABLES, IN CLASS 29 (U.S. CL. 46).

FIRST USE 0-0-1998; IN COMMERCE 0-0-1998.

FOR: SANDWICHES FOR CONSUMPTION ON OR OFF THE PREMISES; QUESADILLAS FOR CONSUMPTION ON OR OFF THE PREMISES; AND PACKAGED SEASONING SALT, IN CLASS 30 (U.S. CL. 46).

FIRST USE 0-0-1998; IN COMMERCE 0-0-1998.

FOR: NON-ALCOHOLIC FRUIT-BASED BEVERAGES AND FRUIT-BASED BEVERAGES WITH BERRIES, IN CLASS 32 (U.S. CLS. 45, 46 AND 48).

FIRST USE 0-0-1998; IN COMMERCE 0-0-1998.

FOR: PREPARED ALCOHOLIC COCKTAIL, IN CLASS 33 (U.S. CLS. 47 AND 49).

FIRST USE 0-0-1998; IN COMMERCE 0-0-1998.

FOR: CHARITABLE COMMUNITY SUPPORT AND RELATIONS SERVICES, NAMELY, ORGANIZING, PROMOTING, AND CONDUCTING COMMUNITY SERVICE PROGRAMS, EVENTS AND PROJECTS, IN CLASS 35 (U.S. CLS. 100, 101 AND 102).

FIRST USE 8-10-1999; IN COMMERCE 8-10-1999.

FOR: RESTAURANT SERVICES; TAKE-OUT RESTAURANT SERVICES; BAR SERVICES, NAMELY, PREPARING AND SERVING ALCOHOLIC AND NON-ALCOHOLIC BEVERAGES, FROZEN

DRINKS, MALTS, SHAKES, SMOOTHIES, AND SPECIALTY DRINKS; ALCOHOLIC BEVERAGE PREPARATION SERVICES, NAMELY, PREPARING ALCOHOLIC BEVERAGES TO ORDER, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 0-0-1998; IN COMMERCE 0-0-1998.

OWNER OF U.S. REG. NOS. 1,300,994, 2,499,342, AND OTHERS.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "GOURMET BURGERS & SPIRITS", APART FROM THE MARK AS SHOWN.

THE COLOR(S) YELLOW, RED, BLACK AND WHITE IS/ARE CLAIMED AS A FEATURE OF THE MARK.

THE MARK CONSISTS OF THE WORDS "RED ROBIN AMERICA'S GOURMET BURGERS & SPIRITS" WRITTEN OVER A YELLOW OVAL. THE WORDS "RED ROBIN" BEING RED IN COLOR AND OUTLINED IN BLACK AND WHITE AND "AMERICA'S GOURMET BURGERS & SPIRITS" BEING WHITE IN COLOR AND PRINTED ON A BLACK BACKGROUND.

SEC. 2(F) AS TO "AMERICA'S GOURMET BURGERS & SPIRITS".

SN 78-647,536, FILED 6-9-2005.

KRISTIN DAHLING, EXAMINING ATTORNEY

Int. Cls.: 25 and 43

Prior U.S. Cls.: 22, 39, 100, and 101

United States Patent and Trademark Office

Reg. No. 3,266,480

Registered July 17, 2007

TRADEMARK SERVICE MARK PRINCIPAL REGISTER



AL'S BAR-B-Q, INC. (ILLINOIS CORPORATION) 1079 W. TAYLOR ST. CHICAGO, IL 60607

FOR: CLOTHING, NAMELY, SHIRTS, HATS, VISORS, JACKETS, SWEATSHIRTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 12-31-2005; IN COMMERCE 12-31-2005.

FOR: RESTAURANT SERVICES; TAKE-OUT RESTAURANT SERVICES; BAR SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 12-31-2005; IN COMMERCE 12-31-2005.

OWNER OF U.S. REG. NOS. 1,339,673, 1,392,766, AND 2,911,735.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "ITALIAN BEEF", APART FROM THE MARK AS SHOWN.

SN 78-978,402, FILED 7-6-2004.

DAVID MURRAY, EXAMINING ATTORNEY

Int. Cls.: 25 and 43

Prior U.S. Cls.: 22, 39, 100, and 101

United States Patent and Trademark Office

Reg. No. 3,416,276

Registered Apr. 22, 2008

TRADEMARK SERVICE MARK PRINCIPAL REGISTER

AMERICA'S CAR COLLECTION

WHITWORTH, RALPH (UNITED STATES INDIVIDUAL)

SUITE 600

12400 HIGH BLUFF DRIVE

SAN DIEGO, CA 92130

FOR: CLOTHING, NAMELY, DENIM SHIRTS, POLO SHIRTS, HEADWEAR, NAMELY, CAPS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 9-4-2007; IN COMMERCE 9-4-2007.

FOR: PROVIDING CAFÉ AND RESTAURANT SERVICES, FEATURING FOOD AND DRINK, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 8-4-2007; IN COMMERCE 8-4-2007.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

SN 78-978,257, FILED 2-16-2006.

THOMAS MANOR, EXAMINING ATTORNEY

Int. Cls.: 16, 20, 21, 25, 35, 41, and 43

Prior U.S. Cls.: 2, 5, 13, 22, 23, 25, 29, 30, 32, 33, 37, 38, 39, 40, 50, 100, 101, 102, and 107

Reg. No. 2,980,051

United States Patent and Trademark Office

Registered July 26, 2005

TRADEMARK SERVICE MARK PRINCIPAL REGISTER

LAMBEAU FIELD

GREEN BAY PACKERS, INC. (WISCONSIN COR-PORATION) 1265 LOMBARDI AVENUE GREEN BAY, WI 54303

FOR: BOOKS RELATING TO FOOTBALL, CALENDARS, GREETING CARDS, MAGAZINES, NOTEPADS, PAPER GIFT BOXES, PAPER HATS, PAPER NAPKINS, PAPER TOWELS, POSTCARDS, POSTERBOOKS, POSTERS, STICKERS, TRADING CARDS AND WRAPPING PAPER, IN CLASS 16 (U.S. CLS. 2, 5, 22, 23, 29, 37, 38 AND 50).

FIRST USE 4-1-2003; IN COMMERCE 4-1-2003.

FOR: CHAIRS, PLASTIC NOVELTY LICENSE PLATES AND FRAMES, NON-METAL KEY METAL KEY CHAINS; NON-METAL MONEY CLIPS; AND PILLOWS, IN CLASS 20 (U.S. CLS. 2, 13, 22, 25, 32 AND 50).

FIRST USE 4-1-2003; IN COMMERCE 4-1-2003.

FOR: GLASSWARE, NAMELY, SHOT GLASSES, WINE GLASSES, AND BEER STEINS; SALT AND PEPPER SHAKERS AND MUGS, IN CLASS 21 (U.S. CLS. 2, 13, 23, 29, 30, 33, 40 AND 50).

FIRST USE 4-1-2003; IN COMMERCE 4-1-2003.

FOR: CLOTHING, NAMELY, APRONS, BABY BIBS NOT OF PAPER, BATHING SUITS, BELTS, COATS, DRESS SHIRTS, FOOTWEAR, GLOVES, HEADWEAR, JACKETS, JEANS, JERSEYS, KNICK-

ERS, MITTENS, NECKTIES, NIGHT SHIRTS, PAJAMAS, PANTS, PARKAS, POLO SHIRTS, PONCHOS, ROBES, SCARVES, SHORTS, SNOWSUITS, SOCKS, SWEATERS, SWEATPANTS, SWEATSHIRTS, TANK TOPS, T-SHIRTS, TURTLENECKS, UNDERWEAR, WINDSUITS AND WRISTBANDS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 4-1-2003; IN COMMERCE 4-1-2003.

FOR: RETAIL STORE SERVICES FEATURING A VARIETY OF GOODS, IN CLASS 35 (U.S. CLS. 100, 101 AND 102).

FIRST USE 4-1-2003; IN COMMERCE 4-1-2003.

FOR: ENTERTAINMENT SERVICES, NAMELY PROFESSIONAL FOOTBALL GAMES AND EXHIBITIONS; AND THE DISPLAY OF SPORTS MEMORABILIA AND HISTORY IN AN ENTERTAINMENT VENUE, IN CLASS 41 (U.S. CLS. 100, 101 AND 107).

FIRST USE 4-1-2003; IN COMMERCE 4-1-2003.

FOR: RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 4-1-2003; IN COMMERCE 4-1-2003.

SN 78-976,066, FILED 5-3-2001.

PAULA MAYS, EXAMINING ATTORNEY

Int. Cls.: 16, 20, 21, 25, 35, 41, and 43

Prior U.S. Cls.: 2, 5, 13, 22, 23, 25, 29, 30, 32, 33, 37,

38, 39, 40, 50, 100, 101, 102, and 107

Reg. No. 2,980,050

United States Patent and Trademark Office

Registered July 26, 2005

TRADEMARK SERVICE MARK PRINCIPAL REGISTER



GREEN BAY PACKERS, INC. (WISCONSIN CORPORATION)

1265 LOMBARDI AVENUE GREEN BAY, WI 54303

FOR: BOOKS RELATING TO FOOTBALL, CALENDARS, GREETING CARDS, MAGAZINES, FEATURING THE SUBJECT OF FOOTBALL, NOTEPADS, PAPER GIFT BOXES, PAPER HATS, PAPER NAPKINS, PAPER TOWELS, POSTCARDS, POSTERBOOKS, POSTERS, STICKERS, TRADING CARDS, CHECKBOOK COVERS AND WRAPPING PAPER, IN CLASS 16 (U.S. CLS. 2, 5, 22, 23, 29, 37, 38 AND 50).

FIRST USE 4-1-2003; IN COMMERCE 4-1-2003.

FOR: CHAIRS, PLASTIC NOVELTY LICENSE PLATES AND FRAMES, NON-METAL KEY CHAINS, MAGNETS, NON-METAL MONEY CLIPS, PILLOWS, IN CLASS 20 (U.S. CLS. 2, 13, 22, 25, 32 AND 50).

FIRST USE 4-1-2003; IN COMMERCE 4-1-2003.

FOR: GLASSWARE, NAMELY, SHOT GLASSES, WINE GLASSES, AND BEER STEINS; SALT AND PEPPER SHAKERS AND MUGS, IN CLASS 21 (U.S. CLS. 2, 13, 23, 29, 30, 33, 40 AND 50).

FIRST USE 4-1-2003: IN COMMERCE 4-1-2003.

FOR: CLOTHING, NAMELY, APRONS, BABY BIBS NOT OF PAPER, BATHING SUITS, BELTS, COATS, DRESS SHIRTS, FOOTWEAR, GLOVES, HEADWEAR, JACKETS, JEANS, JERSEYS, KNICKERS, MITTENS, NECKTIES, NIGHT SHIRTS, PAJAMAS, PANTS, PARKAS, POLO SHIRTS, PONCHOS, ROBES, SCARVES, SHORTS, SNOWSUITS, SOCKS, SWEATERS, SWEATPANTS, SWEATSHIRTS, TANK TOPS, T-SHIRTS, TURTLENECKS, UNDERWEAR, WINDSUITS AND WRISTBANDS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 4-1-2003; IN COMMERCE 4-1-2003.

FOR: RETAIL STORE SERVICES FEATURING A VARIETY OF GOODS, IN CLASS 35 (U.S. CLS. 100, 101 AND 102).

FIRST USE 4-1-2003; IN COMMERCE 4-1-2003.

FOR: ENTERTAINMENT SERVICES, NAMELY PROFESSIONAL FOOTBALL GAMES AND EXHIBITIONS; AND THE DISPLAY OF SPORTS MEMORABILIA AND HISTORY IN AN ENTERTAINMENT VENUE, IN CLASS 41 (U.S. CLS. 100, 101 AND 107).

FIRST USE 4-1-2003; IN COMMERCE 4-1-2003.

FOR: RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 4-1-2003; IN COMMERCE 4-1-2003.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "LAMBEAU FIELD" AND "SINCE 1957", APART FROM THE MARK AS SHOWN.

SN 78-976,062, FILED 5-3-2001.

PAULA MAYS, EXAMINING ATTORNEY

Int. Cls.: 25 and 43

Prior U.S. Cls.: 22, 39, 100, and 101

Reg. No. 3,403,568

United States Patent and Trademark Office

Registered Mar. 25, 2008

TRADEMARK SERVICE MARK PRINCIPAL REGISTER

Yellow Beach SXM

PROVOST, STEVE (FRANCE INDIVIDUAL) HOUSE #3 39/40 STREET GARDEN B MONT VERNON #2 ST. MARTIN, FRANCE 97150

FOR: CLOTHING, NAMELY, T-SHIRTS, SHORTS, HATS, BATHING SUITS, SARONGS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 11-15-2006; IN COMMERCE 11-15-2006.

FOR: RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 11-15-2006; IN COMMERCE 11-15-2006.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "SXM", APART FROM THE MARK AS SHOWN.

SN 78-947,810, FILED 8-8-2006.

LAURA HAMMEL, EXAMINING ATTORNEY

Int. Cls.: 25, 41 and 43

Prior U.S. Cls.: 22, 39, 100, 101 and 107

United States Patent and Trademark Office

Reg. No. 3,249,405 Registered June 5, 2007

TRADEMARK SERVICE MARK PRINCIPAL REGISTER

SALOON NO. 10

OLD STYLE SALOON NO. 10 INC. (SOUTH DAKOTA CORPORATION)
657 MAIN STREET
DEADWOOD, SD 57732

FOR: CLOTHING, NAMELY, T-SHIRTS, SWEAT-SHIRTS, UNION SUITS, JACKETS, DENIM JACKETS, LEATHER JACKETS, UNDERWEAR, GARTER BELTS, SUSPENDERS, CAPS, STRAW HATS, BASE-BALL CAPS, BEANIES, AND BABY ROMPERS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 0-0-1988; IN COMMERCE 0-0-1988.

FOR: CASINO SERVICES; GAMBLING SERVICES; AMUSEMENT ARCADE SERVICES; AND ENTERTAINMENT SERVICES, NAMELY PROVIDING AND PRESENTING LIVE HISTORICAL REENACTMENTS, PROVIDING AND PRESENTING LIVE STAGE SHOWS, PROVIDING AND PRESENTING LIVE BAND, VOCAL, INSTRUMENTAL, MUSIC, DANCE AND COMIC PERFORMANCES; PROVIDING KARAOKE FACILITIES AND CONTESTS; PROVIDING FACILITIES FOR LISTENING TO MUSIC

FOR GUESTS; AND NIGHT CLUB SERVICES, IN CLASS 41 (U.S. CLS. 100, 101 AND 107).

FIRST USE 0-0-1989; IN COMMERCE 0-0-1989.

FOR: BAR SERVICES, RESTAURANT SERVICES, AND PROVIDING BANQUET AND SOCIAL FUNCTION FACILITIES FOR SPECIAL OCCASIONS, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 0-0-1963; IN COMMERCE 0-0-1963.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "SALOON" AS TO THE SERVICES IN INTERNATIONAL CLASSES 41 AND 43, APART FROM THE MARK AS SHOWN.

SER. NO. 78-938,574, FILED 7-27-2006.

JEFFERY COWARD, EXAMINING ATTORNEY

Int. Cls.: 25, 41 and 43

Prior U.S. Cls.: 22, 39, 100, 101 and 107

United States Patent and Trademark Office

Reg. No. 3,260,754 Registered July 10, 2007

TRADEMARK SERVICE MARK PRINCIPAL REGISTER

OLD STYLE SALOON NO. 10

OLD STYLE SALOON NO. 10 INC. (SOUTH DAKOTA CORPORATION)
657 MAIN STREET
DEADWOOD, SD 57732

FOR: CLOTHING, NAMELY, T-SHIRTS, SWEAT-SHIRTS, UNION SUITS, JACKETS, DENIM JACKETS, LEATHER JACKETS, UNDERWEAR, GARTER BELTS, SUSPENDERS, CAPS, STRAW HATS, BASE-BALL CAPS, BEANIES, AND BABY ROMPERS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 0-0-1988; IN COMMERCE 0-0-1988.

FOR: CASINO SERVICES; GAMBLING SERVICES; AMUSEMENT ARCADE SERVICES; AND ENTERTAINMENT SERVICES, NAMELY PROVIDING AND PRESENTING LIVE HISTORICAL REENACTMENTS, PROVIDING AND PRESENTING LIVE STAGE SHOWS, PROVIDING AND PRESENTING LIVE BAND, VOCAL, INSTRUMENTAL, MUSIC, DANCE AND COMIC PERFORMANCES; PROVIDING KARAOKE FACILITIES AND CONTESTS; PROVIDING FACILITIES FOR LISTENING TO MUSIC FOR GUESTS; AND NIGHT CLUB SERVICES, IN CLASS 41 (U.S. CLS. 100, 101 AND 107).

FIRST USE 0-0-1989; IN COMMERCE 0-0-1989.

FOR: BAR SERVICES, RESTAURANT SERVICES, AND PROVIDING BANQUET AND SOCIAL FUNCTION FACILITIES FOR SPECIAL OCCASIONS, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 0-0-1963; IN COMMERCE 0-0-1963.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "SALOON" AS TO THE SERVICES IN INTERNATIONAL CLASSES 41 AND 43, APART FROM THE MARK AS SHOWN.

SEC. 2(F) AS TO "OLD STYLE".

SER. NO. 78-937,516, FILED 7-26-2006.

JEFFERY COWARD, EXAMINING ATTORNEY

Int. Cls.: 16, 25, 29, 30, 35 and 43

Prior U.S. Cls.: 2, 5, 22, 23, 29, 37, 38, 39, 46, 50, 100,

101 and 102

Reg. No. 3,391,935

United States Patent and Trademark Office

Registered Mar. 4, 2008

TRADEMARK SERVICE MARK PRINCIPAL REGISTER



WINGS TO GO, INC. (DELAWARE CORPORA-TION) 846 RITCHIE HIGHWAY SUITE 1B SEVERNA PARK, MD 21146

FOR: PENS; STATIONERY, IN CLASS 16 (U.S. CLS. 2, 5, 22, 23, 29, 37, 38 AND 50).

FIRST USE 0-0-1997; IN COMMERCE 0-0-1997.

FOR: CLOTHING, NAMELY, HATS AND SHIRTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 0-0-1997; IN COMMERCE 0-0-1997.

FOR: FISH; FISH FILLETS; SHRIMP; CHICKEN, IN CLASS 29 (U.S. CL. 46).

FIRST USE 0-0-1997; IN COMMERCE 0-0-1997.

FOR: SANDWICHES; FISH SANDWICHES; SAUCES, IN CLASS 30 (U.S. CL. 46).

FIRST USE 0-0-1997; IN COMMERCE 0-0-1997.

FOR: RESTAURANT FRANCHISING, IN CLASS 35 (U.S. CLS. 100, 101 AND 102).

FIRST USE 0-0-1997; IN COMMERCE 0-0-1997.

FOR: RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 0-0-1997; IN COMMERCE 0-0-1997.

OWNER OF U.S. REG. NO. 1,681,537.

THE LINING IS A FEATURE OF THE MARK AND DOES NOT INDICATE COLOR.

SER. NO. 78-914,174, FILED 6-22-2006.

EDWARD NELSON, EXAMINING ATTORNEY

Int. Cls.: 16, 25, 29, 30, 35 and 43

Prior U.S. Cls.: 2, 5, 22, 23, 29, 37, 38, 39, 46, 50, 100,

101 and 102

Reg. No. 3,391,934

United States Patent and Trademark Office

Registered Mar. 4, 2008

TRADEMARK SERVICE MARK PRINCIPAL REGISTER

WINGS TO GO

WINGS TO GO, INC. (DELAWARE CORPORATION)
846 RITCHIE HIGHWAY
SUITE 1B
SEVERNA PARK, MD 21146

FOR: PENS; STATIONERY, IN CLASS 16 (U.S. CLS. 2, 5, 22, 23, 29, 37, 38 AND 50).

FIRST USE 0-0-1985; IN COMMERCE 0-0-1985.

FOR: CLOTHING, NAMELY, HATS AND SHIRTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 0-0-1985; IN COMMERCE 0-0-1985.

FOR: FISH; FISH FILLETS; SHRIMP; AND CHICKEN, IN CLASS 29 (U.S. CL. 46).

FIRST USE 0-0-1985; IN COMMERCE 0-0-1985.

FOR: SANDWICHES; FISH SANDWICHES; SAUCES, IN CLASS 30 (U.S. CL. 46).

FIRST USE 1-5-1989; IN COMMERCE 1-5-1989.

FOR: RESTAURANT FRANCHISING, IN CLASS 35 (U.S. CLS. 100, 101 AND 102).

FIRST USE 0-0-1985; IN COMMERCE 0-0-1985.

FOR: RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 8-15-1985; IN COMMERCE 8-15-1985.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

OWNER OF U.S. REG. NO. 1,681,537.

SER. NO. 78-914,173, FILED 6-22-2006.

EDWARD NELSON, EXAMINING ATTORNEY

United States of America Muitah States Antont and Arahamark Office United States Batent and Trademark Office



Reg. No. 3,730,130 Long Point Development, LLC (DELAWARE LIMITED LIABILITY COMPANY) Registered Dec. 22, 2009 11777 SAN VICENTE BOULEVARD, SUITE 900 LOS ANGELES, CA 90049

Int. Cls.: 21, 25, 35, 43, FOR: BEVERAGE GLASSWARE; BAR-RELATED PRODUCTS, NAMELY, CORK SCREWS, and 45 IN CLASS 21 (U.S. CLS. 2, 13, 23, 29, 30, 33, 40 AND 50).

FIRST USE 6-12-2009; IN COMMERCE 6-12-2009.

TRADEMARK PRINCIPAL REGISTER

SERVICE MARK FOR: HATS, CLOTHING, NAMELY, T-SHIRTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 6-12-2009; IN COMMERCE 6-12-2009.

FOR: PROVIDING FACILITIES FOR BUSINESS CONFERENCES AND MEETINGS; MAN-AGING AND OPERATING RESORT HOTELS, IN CLASS 35 (U.S. CLS. 100, 101 AND 102).

FIRST USE 6-12-2009; IN COMMERCE 6-12-2009.

FOR: RESTAURANT SERVICES; RESORT HOTEL SERVICES; COCKTAIL LOUNGE SER-VICES; DELICATESSEN IN THE NATURE OF RESTAURANTS; AND PROVIDING BANQUET FACILITIES FOR SPECIAL OCCASIONS, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 6-12-2009; IN COMMERCE 6-12-2009.

FOR: HOSPITALITY SERVICES, NAMELY, HOTEL CONCIERGE SERVICES, IN CLASS 45 (U.S. CLS. 100 AND 101).

FIRST USE 6-12-2009; IN COMMERCE 6-12-2009.

THE MARK CONSISTS OF THE DEPICTION OF A WINDOW VIEW SHOWING THE WAVES CRASHING AGAINST THE MOUNTAINSIDE.

SN 78-903,246, FILED 6-7-2006.

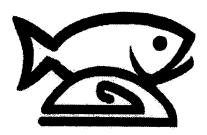
JOHN HWANG, EXAMINING ATTORNEY

Prior U.S. Cls.: 22, 39, 100, and 101

United States Patent and Trademark Office

Reg. No. 3,451,270 Registered June 17, 2008

TRADEMARK SERVICE MARK PRINCIPAL REGISTER



BORN IN BAJA, LLC (CALIFORNIA LTD LIAB $^{\rm CO)}$

1654 FAIRWAY DRIVE CORONA, CA 92883

FOR: APRONS; CLOTHING, NAMELY, SHIRTS, SWEATSHIRTS, HATS, VISORS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 4-4-2004; IN COMMERCE 4-4-2004.

FOR: RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 4-4-2004; IN COMMERCE 4-4-2004.

THE MARK CONSISTS OF A "FISH AND A SEMICIRCLE" REPRESENTING A TACO SHELL.

SN 78-902,146, FILED 6-6-2006.

ALICE BENMAMAN, EXAMINING ATTORNEY

Int. Cls.: 3, 4, 6, 9, 14, 16, 18, 21, 24, 25, 28, 32, 33, 34, 41, 43 and 44

Prior U.S. Cls.: 1, 2, 3, 4, 5, 6, 8, 9, 12, 13, 14, 15, 17, 21, 22, 23, 25, 26, 27, 28, 29, 30, 33, 36, 37, 38, 39, 40, 41, 42, 45, 46, 47, 48, 49, 50, 51, 52, 100, 101 and 107

Reg. No. 3,247,029

United States Patent and Trademark Office

Registered May 29, 2007

TRADEMARK SERVICE MARK PRINCIPAL REGISTER

PECHANGA

PECHANGA BAND OF LUISENO MISSION IN-DIANS OF THE PECHANGA RESERVATION, CALIFORNIA, IS A FEDERALLY RECOG-NIZED INDIAN TRIBE (UNITED STATES FEDERALLY-RECOGNIZED INDIAN TRIBE) 45000 PECHANGA PARKWAY TEMECULA, CA 92592

FOR: BODY LOTION, HAIR CONDITIONERS, SHAMPOO, SKIN SOAPS, IN CLASS 3 (U.S. CLS. 1, 4, 6, 50, 51 AND 52).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: CANDLES, IN CLASS 4 (U.S. CLS. 1, 6 AND 15).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: METAL KEY CHAINS, IN CLASS 6 (U.S. CLS. 2, 12, 13, 14, 23, 25 AND 50).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: DECORATIVE MAGNETS; GAMING DEVICES, NAMELY, SLOT MACHINES WITH OR WITHOUT VIDEO OUTPUT, IN CLASS 9 (U.S. CLS. 21, 23, 26, 36 AND 38).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: COSTUME JEWELRY; JEWELRY; WATCHES, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: BROCHURES FEATURING INDIAN CULTURE; CALENDARS; GIFT CARDS; GREETING CARDS; MAGAZINES FEATURING INDIAN CULTURE; NOTEPADS; PENS; FRAMED AND UN-

FRAMED PHOTOGRAPHS; POSTCARDS; WALL ART, NAMELY, ART PRINTS, PAINTINGS AND NEEDLEPOINT ART PICTURES, IN CLASS 16 (U.S. CLS. 2, 5, 22, 23, 29, 37, 38 AND 50).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: BACKPACKS; CARRY-ON BAGS; HAND-BAGS; GARMENT BAGS FOR TRAVEL, LUGGAGE; PURSES; TOTE BAGS; LUGGAGE TAGS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: GLASSWARE, NAMELY, MUGS, BEER MUGS, COFFEE MUGS, SHOT GLASSES; WINE GLASSES; AND PORTABLE COOLERS, IN CLASS 21 (U.S. CLS. 2, 13, 23, 29, 30, 33, 40 AND 50).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: BEACH TOWELS; LAP BLANKETS, IN CLASS 24 (U.S. CLS. 42 AND 50).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: CLOTHING, NAMELY, BLOUSES, BATH-ING SUITS, BOLO TIES, CAPS, HATS, JACKETS, POLO SHIRTS, SHORTS, SWEATSHIRTS, T-SHIRTS, AND VISORS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: GAMING AND CASINO EQUIPMENT, NAMELY, POKER CHIPS AND PLAYING CARDS; GOLF ACCESSORIES, NAMELY, GOLF BALLS AND GOLF BALL MARKERS; STUFFED TOY ANIMALS, IN CLASS 28 (U.S. CLS. 22, 23, 38 AND 50).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: DRINKING WATER, IN CLASS 32 (U.S. CLS. 45, 46 AND 48).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: WINE, IN CLASS 33 (U.S. CLS. 47 AND 49).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: ASHTRAYS, NOT OF PRECIOUS METAL; CIGARETTE LIGHTERS, NOT OF PRECIOUS METALS; MATCHES; CIGARS, IN CLASS 34 (U.S. CLS. 2, 8, 9 AND 17).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: CASINOS; CONDUCTING AND PROVIDING FACILITIES FOR SPECIAL EVENTS FEATURING GAMING CONTESTS AND TOURNAMENTS; PROVIDING FACILITIES FOR SPORTS TOURNAMENTS; PROVIDING SPORTING FACILITIES; ORGANIZING COMMUNITY CULTURAL EVENTS; ENTERTAINMENT IN THE NATURE OF GOLF

TOURNAMENTS, IN CLASS 41 (U.S. CLS. 100, 101 AND 107).

FIRST USE 2-0-2000; IN COMMERCE 2-0-2000.

FOR: HOTEL, BAR, SNACK BAR, COFFEE BAR, AND RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: SPA SERVICES, NAMELY, COSMETIC BODY CARE SERVICES, IN CLASS 44 (U.S. CLS. 100 AND 101).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

SER. NO. 78-894,549, FILED 5-26-2006.

KATHY DE JONGE, EXAMINING ATTORNEY

Int. Cls.: 3, 4, 6, 9, 14, 16, 18, 21, 24, 25, 28, 32, 34, 41, 43 and 44

Prior U.S. Cls.: 1, 2, 3, 4, 5, 6, 8, 9, 12, 13, 14, 15, 17, 21, 22, 23, 25, 26, 27, 28, 29, 30, 33, 36, 37, 38, 39, 40, 41, 42, 45, 46, 48, 50, 51, 52, 100, 101 and 107

United States Patent and Trademark Office

Reg. No. 3,247,028 Registered May 29, 2007

TRADEMARK SERVICE MARK PRINCIPAL REGISTER



PECHANGA BAND OF LUISENO MISSION IN-DIANS OF THE PECHANGA RESERVATION, CALIFORNIA, IS A FEDERALLY RECOG-NIZED INDIAN TRIBE (UNITED STATES FEDERALLY-RECOGNIZED INDIAN TRIBE) 45000 PECHANGA PARKWAY TEMECULA, CA 92592

FOR: BODY LOTION, HAIR CONDITIONERS, SHAMPOO, SKIN SOAPS, IN CLASS 3 (U.S. CLS. 1, 4, 6, 50, 51 AND 52).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: CANDLES, IN CLASS 4 (U.S. CLS. 1, 6 AND 15).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: METAL KEY CHAINS, IN CLASS 6 (U.S. CLS. 2, 12, 13, 14, 23, 25 AND 50).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: DECORATIVE MAGNETS; GAMING DEVICES, NAMELY, SLOT MACHINES WITH OR WITHOUT VIDEO OUTPUT, IN CLASS 9 (U.S. CLS. 21, 23, 26, 36 AND 38).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: COSTUME JEWELRY; JEWELRY; WATCHES, IN CLASS 14 (U.S. CLS. 2, 27, 28 AND 50).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: BROCHURES FEATURING INDIAN CULTURE; CALENDARS; GIFT CARDS; GREETING CARDS; MAGAZINES FEATURING INDIAN CULTURE; NOTEPADS; PENS; FRAMED AND UNFRAMED PHOTOGRAPHS; POSTCARDS; WALL ART, NAMELY, ART PRINTS, PAINTINGS AND NEEDLEPOINT ART PICTURES, IN CLASS 16 (U.S. CLS. 2, 5, 22, 23, 29, 37, 38 AND 50).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: BACKPACKS; CARRY-ON BAGS; HAND-BAGS; GARMENT BAGS FOR TRAVEL; LUGGAGE; PURSES; TOTE BAGS; LUGGAGE TAGS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: GLASSWARE, NAMELY, MUGS, BEER MUGS, COFFEE MUGS, SHOT GLASSES; WINE GLASSES; AND PORTABLE COOLERS, IN CLASS 21 (U.S. CLS. 2, 13, 23, 29, 30, 33, 40 AND 50).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: BEACH TOWELS; LAP BLANKETS, IN CLASS 24 (U.S. CLS. 42 AND 50).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: CLOTHING, NAMELY, BLOUSES, BATH-ING SUITS, BOLO TIES, CAPS, HATS, JACKETS, POLO SHIRTS, SHORTS, SWEATSHIRTS, T-SHIRTS, AND VISORS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: GAMING AND CASINO EQUIPMENT, NAMELY, POKER CHIPS AND PLAYING CARDS; GOLF ACCESSORIES, NAMELY, GOLF BALLS AND GOLF BALL MARKERS; STUFFED TOY ANIMALS, IN CLASS 28 (U.S. CLS. 22, 23, 38 AND 50).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: DRINKING WATER, IN CLASS 32 (U.S. CLS. 45, 46 AND 48).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: ASHTRAYS, NOT OF PRECIOUS METAL; CIGARETTE LIGHTERS, NOT OF PRECIOUS METALS; MATCHES; CIGARS, IN CLASS 34 (U.S. CLS. 2, 8, 9 AND 17).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: CASINOS; CONDUCTING AND PROVIDING FACILITIES FOR SPECIAL EVENTS FEATURING GAMING CONTESTS AND TOURNAMENTS;

PROVIDING FACILITIES FOR SPORTS TOURNAMENTS; PROVIDING SPORTING FACILITIES; ORGANIZING COMMUNITY CULTURAL EVENTS; ENTERTAINMENT IN THE NATURE OF GOLF TOURNAMENTS, IN CLASS 41 (U.S. CLS. 100, 101 AND 107).

FIRST USE 6-24-2000; IN COMMERCE 6-24-2002.

FOR: HOTEL, BAR, SNACK BAR, COFFEE BAR, AND RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

FOR: SPA SERVICES, NAMELY, COSMETIC BODY CARE SERVICES, IN CLASS 44 (U.S. CLS. 100 AND 101).

FIRST USE 6-24-2002; IN COMMERCE 6-24-2002.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "RESORT & CASINO" AS TO CLASSES 9, 16, 28, 41, 43, AND 44, APART FROM THE MARK AS SHOWN.

SER. NO. 78-894,443, FILED 5-26-2006.

KATHY DE JONGE, EXAMINING ATTORNEY

United States of America United States Patent and Trademark Office



Reg. No. 3,769,413 AL'S BAR-B-Q, INC. (ILLINOIS CORPORATION)
Registered Mar. 30, 2010 1079 W. TAYLOR ST.
CHICAGO, IL 60607

Int. Cls.: 25, 35, and 43 FOR: CLOTHING, NAMELY, SHIRTS, HATS, VISORS, JACKETS, SWEATSHIRTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

TRADEMARK SERVICE MARK

TRADEMARK FIRST USE 12-31-2007; IN COMMERCE 12-31-2007.

PRINCIPAL REGISTER FOR: BUSINESS FRANCHISE SERVICES, NAMELY, RESTAURANT FRANCHISING SERVICES, IN CLASS 35 (U.S. CLS. 100, 101 AND 102).

FIRST USE 12-31-2007; IN COMMERCE 12-31-2007.

FOR: RESTAURANT SERVICES; TAKE-OUT RESTAURANT SERVICES; BAR SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 12-31-2007; IN COMMERCE 12-31-2007.

OWNER OF U.S. REG. NOS. 1,339,673, 2,911,735, AND OTHERS.

THE TAND TRADE OF CORNER

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "CHICAGO'S #1 ITALIAN BEEF SINCE 1938", APART FROM THE MARK AS SHOWN.

THE MARK CONSISTS OF A SCRIPT "AL'S" WITH BOXES BELOW WITH THE WORDS "CHICAGO'S #1 ITALIAN BEEF SINCE 1938".

SN 78-854,012, FILED 4-4-2006.

HEATHER THOMPSON, EXAMINING ATTORNEY

Director of the United States Patent and Trademark Office

Prior U.S. Cls.: 22, 39, 100 and 101

United States Patent and Trademark Office Reg. No. 3,193,840
Registered Jan. 2, 2007

TRADEMARK SERVICE MARK PRINCIPAL REGISTER

I LOVE THIS BAR & GRILL

ILTB, LLC (OKLAHOMA LTD LIAB CO) 5720 HUETTNER DRIVE NORMAN, OK 73069

FOR: CLOTHING, NAMELY SHIRTS, JACKETS, CAPS, BANDANAS, AND HATS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 6-29-2005; IN COMMERCE 6-29-2005.

FOR: BAR AND RESTAURANT SERVICES, NAMELY THE SERVING AND PROVIDING OF FOOD AND ALCOHOLIC AND NON-ALCOHOLIC BEVERAGES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 6-29-2005; IN COMMERCE 6-29-2005.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "BAR & GRILL", APART FROM THE MARK AS SHOWN.

SER. NO. 78-831,014, FILED 3-7-2006.

SANDRA MANIOS, EXAMINING ATTORNEY

Int. Cls.: 25, 39, 41, and 43

Prior U.S. Cls.: 22, 39, 100, 101, 105, and 107

Reg. No. 3,396,200

United States Patent and Trademark Office

Registered Mar. 11, 2008

TRADEMARK SERVICE MARK PRINCIPAL REGISTER



TURNBERRY DEVELOPMENT, LLC (FLORIDA LTD LIAB CO) 19501 BISCAYNE BLVD., SUITE 400 AVENTURA, FL 33180

FOR: CLOTHING, NAMELY, CASUAL SHIRTS, SUN VISORS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 0-0-1986; IN COMMERCE 0-0-1986.

FOR: MARINA SERVICES, IN CLASS 39 (U.S. CLS. 100 AND 105).

FIRST USE 0-0-1986; IN COMMERCE 0-0-1986.

FOR: PROVIDING FACILITIES FOR GOLF AND TENNIS; HEALTH CLUB SERVICES, NAMELY, PROVIDING USE OF EXERCISE EQUIPMENT; PROVIDING FITNESS AND EXERCISE FACILITIES, IN CLASS 41 (U.S. CLS. 100, 101 AND 107).

FIRST USE 0-0-1986; IN COMMERCE 0-0-1986.

FOR: RESORT, HOTEL AND RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 0-0-1986; IN COMMERCE 0-0-1986.

OWNER OF U.S. REG. NOS. 2,372,444, 3,010,146, AND OTHERS.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "RESORT & CLUB", APART FROM THE MARK AS SHOWN.

THE COLOR(S) GOLD AND WHITE IS/ARE CLAIMED AS A FEATURE OF THE MARK.

THE MARK CONSISTS OF CIRCLE DESIGN IN GOLD WITH WAVY WHITE LINES; THE WORDS "TURNBERRY ISLE RESORT & CLUB" ARE IN GOLD.

SN 78-814,270, FILED 2-14-2006.

ZACHARY BELLO, EXAMINING ATTORNEY

Prior U.S. Cls.: 22, 39, 100 and 101

Reg. No. 3,253,131

United States Patent and Trademark Office

Registered June 19, 2007

TRADEMARK SERVICE MARK PRINCIPAL REGISTER

Mad Cactus West Coast Burritos

MAD CACTUS FRANCHISING, INC. (GEORGIA CORPORATION) SUITE G 2455 SALEM ROAD CONYERS, GA 30013

FOR: CLOTHING, NAMELY, T-SHIRTS, HATS, LONG-SLEEVE SHIRTS, POLO SHIRTS, JACKETS, BOXER SHORTS, AND UNDERWEAR, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 6-0-2005; IN COMMERCE 8-0-2005.

FOR: RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 3-0-2005; IN COMMERCE 9-0-2005.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "WEST COAST BURRITOS", APART FROM THE MARK AS SHOWN.

SER. NO. 78-774,763, FILED 12-16-2005.

DARRYL SPRUILL, EXAMINING ATTORNEY

Prior U.S. Cls.: 22, 39, 100 and 101

Reg. No. 3,171,223

United States Patent and Trademark Office

Registered Nov. 14, 2006

TRADEMARK SERVICE MARK PRINCIPAL REGISTER

Know the joy of Good Living!

CAINES HILL PARTNERS, LLC (GEORGIA LTD LIAB CO) 30 IRBY AVENUE ATLANTA, GA 30305

FOR: CLOTHING, NAMELY T-SHIRTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 6-1-2003; IN COMMERCE 6-1-2003.

FOR: RESTAURANT SERVICES , IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 6-1-2003; IN COMMERCE 6-1-2003.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

SER. NO. 78-769,402, FILED 12-8-2005.

MELISSA VALLILLO, EXAMINING ATTORNEY

Int. Cls.: 18, 25 and 43

Prior U.S. Cls.: 1, 2, 3, 22, 39, 41, 100 and 101

Reg. No. 3,212,536

United States Patent and Trademark Office

Registered Feb. 27, 2007

TRADEMARK SERVICE MARK PRINCIPAL REGISTER

Morgans Hotel Group

MORGANS GROUP LLC (DELAWARE LTD LIAB CO) 475 10TH AVENUE NEW YORK, NY 10018

FOR: UMBRELLAS, IN CLASS 18 (U.S. CLS. 1, 2, 3, 22 AND 41).

FIRST USE 11-0-2003; IN COMMERCE 11-0-2003.

FOR: CLOTHING, NAMELY, HATS, T-SHIRTS, GOLF SHIRTS, ROBES, SWEATSHIRTS, WRIST-BANDS AND TANKTOPS; SLEEP MASKS; RAIN PONCHOS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 11-0-2003; IN COMMERCE 11-0-2003.

FOR: HOTELS; HOTEL, BAR, AND RESTAURANT SERVICES; MAKING HOTEL RESERVATIONS FOR OTHERS; PROVIDING BANQUET AND SOCIAL FUNCTION FACILITIES FOR SPE-

CIAL OCCASIONS; CONSULTING SERVICES IN THE FIELD OF HOSPITALITY, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 11-0-2003; IN COMMERCE 11-0-2003.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

OWNER OF U.S. REG. NO. 1,689,457.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "HOTEL GROUP", APART FROM THE MARK AS SHOWN.

SER. NO. 78-723,949, FILED 9-30-2005.

TARAH HARDY, EXAMINING ATTORNEY

Prior U.S. Cls.: 22, 39, 100, and 101

United States Patent and Trademark Office

Reg. No. 3,584,690

Registered Mar. 3, 2009

TRADEMARK SERVICE MARK PRINCIPAL REGISTER



AMBISCO, INC. (MASSACHUSETTS CORPORA-TION) 55 CHESTER STREET SOMERVILLE, MA 02144

FOR: CLOTHING, NAMELY, SHIRTS, HATS, BABY ROMPERS, SWEATSHIRTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 1-0-2008; IN COMMERCE 1-0-2008.

FOR: RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 1-0-2007; IN COMMERCE 1-0-2007.

SN 78-719,144, FILED 9-23-2005.

SHARON MEIER, EXAMINING ATTORNEY

Prior U.S. Cls.: 22, 39, 100 and 101

Reg. No. 3,132,695

United States Patent and Trademark Office

Registered Aug. 22, 2006

TRADEMARK SERVICE MARK PRINCIPAL REGISTER



HABANA CAFE, INC. (FLORIDA CORPORA-TION) 5402 GULFPORT BLVD. S. GULFPORT, FL 33707

FOR: CLOTHING, NAMELY, TANK TOPS AND SHIRTS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 1-31-2005; IN COMMERCE 1-31-2005.

FOR: RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 1-31-1999; IN COMMERCE 1-31-1999.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "CAFE" FOR THE INTERNATIONAL CLASS 043 SERVICES AND "GULFPORT FLORIDA" FOR THE INTERNATIONAL CLASS 025 AND 043 GOODS AND SERVICES", APART FROM THE MARK AS SHOWN.

THE COLOR(S) BLACK, WHITE, BLUE AND RED IS/ARE CLAIMED AS A FEATURE OF THE MARK.

THE WORDING "HABANA CAFÉ" IS WHITE WITH A THIN BLACK OUTLINE. THE WORDING "GULFPORT FLORIDA" IS BLACK. THE CAR DESIGN IS WHITE AND BLACK WITH A BLACK SHADOW AND BLACK SPEED LINES. THE CARRIER DESIGN CONTAINING THE WORDING AND CAR DESIGN IS BLUE WITH THREE THIN OUTLINES. THE INNERMOST OUTLINE IS RED, THE MIDDLE OUTLINE IS WHITE AND THE OUTERMOST OUTLINE IS RED.

SER. NO. 78-706,878, FILED 9-5-2005.

NELSON SNYDER, EXAMINING ATTORNEY

Int. Cls.: 25, 30, and 43

Prior U.S. Cls.: 22, 39, 46, 100, and 101

United States Patent and Trademark Office

Reg. No. 3,164,149

Registered Oct. 24, 2006

TRADEMARK SERVICE MARK PRINCIPAL REGISTER

BIG BUBBA'S BAD TO THE BONE

SHARP, ROGER (UNITED STATES INDIVIDUAL)
P.O. BOX 3767
PASO ROBLES, CA 93447

FOR: CLOTHING, NAMELY, SHIRTS, HATS AND APRONS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 1-1-2006; IN COMMERCE 1-1-2006.

FOR: SAUCES, IN CLASS 30 (U.S. CL. 46).

FIRST USE 1-1-2006; IN COMMERCE 1-1-2006.

FOR: RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 1-1-2006; IN COMMERCE 1-1-2006.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

SN 78-688,150, FILED 8-8-2005.

ZACHARY BELLO, EXAMINING ATTORNEY

Prior U.S. Cls.: 22, 39, 100 and 101

United States Patent and Trademark Office

Reg. No. 3,210,324 Registered Feb. 20, 2007

TRADEMARK SERVICE MARK PRINCIPAL REGISTER

SHORTY PANTS

SALTY DOG MARINA, INC. (MISSOURI COR-PORATION) 1680 AUTUMN LANE OSAGE BEACH, MO 65065

FOR: CLOTHING, NAMELY, SHIRTS, T-SHIRTS, TANKTOPS AND HATS, IN CLASS 25 (U.S. CLS. 22 AND 39).

FIRST USE 4-30-2005; IN COMMERCE 4-30-2005.

FOR: RESTAURANT SERVICES, IN CLASS 43 (U.S. CLS. 100 AND 101).

FIRST USE 4-30-2005; IN COMMERCE 4-30-2005.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "PANTS", APART FROM THE MARK AS SHOWN.

SER. NO. 78-669,421, FILED 7-13-2005.

MARLENE BELL, EXAMINING ATTORNEY

EXHIBIT M

TO THE DECLARATION OF PAUL A. BOST IN SUPPORT OF APPLICANT AND PETITIONER FIFTY-SIX HOPE ROAD MUSIC LIMITED'S OPPOSITION TO OPPOSER AND REGISTRANT RAISING CANE'S USA, LLC'S MOTION FOR SUMMARY JUDGMENT



Jammin' Drinks

The best the Island has to offer

Extreme Measures - \$8.99

WAILER OF A RUNNER

A wailer of a drink! Bacardi Select Rum mixed with blackberry and banana liqueurs blended with just the right tropical juices

NEGRIL TEA

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NEURIL IEA

A Jamaican twist on the traditional Long Island. Bacardi O Orange

Rum, peach schnapps, gin, triple sec and sour mix with a splash of Coke

KUYA PUNCH RUTA PUNCH An explosive mix of Jamaican White Rum and Bacardi O Orange Rum blended with pineapple, orange and lime juices, topped with a

THE LEGENDARY MOJITO

Features Bacardi Rum with a refreshing mix of fresh squeezed lime, mint and sugar. Served on the rocks.

Island Favorites - \$7.99

CARIBBEAN CALAMITY

Our House Specialty! Bacardi Select Rum, Bacardi Coconut Rum and banana liqueur blended with orange and pineapple juices

CARIBBEAN SENSATION

A delicious blend of Bacardi Peach Red, Midori and sour mix with a splash of pineapple

ISLAND MAI TAI

An Island favorite! Bacardi Light and Dark Rum mixed to perfection with triple sec. grenadine, orange and pineapple juices

RISING SUN

Skyy Passion Infurion Vodka enriched with mango and pineapple juice drizzled with grenadine

ONE LOVE

A refreshing blend of Bacardi Limon, Bacardi Razz, Blue Curacao and Chambord mixed with pineapple juice and sour mix

Frozen Tings - \$7.99

SKA-BERRY DAIQUIRI

A smooth mix of rum and strawberries, blended to perfection then floated with Bacardi Select

KINGSTON COLADA

A mix of rum, pineapple juice and coconut then floated with Bacardi Select

JAMAICAN FREEZE A unique blend of Ska-Berry Daquiri, Kingston Colada and Midori

Order any of your other favorites in a souvenir glass for \$3.00

Rastafarian Tings

All Ərinks are nonalcobolic (No refills)

ISLAND SODAS

Jamaican ginger beer soda, Jamaican cream soda, Kola Champagne soda, Jupina or refreshing Ting grapefruit soda 3.00

TROPICAL JUICES

Your choice of refreshing papaya, mango or guava juice 3.75

COOL YA DOWN

Fresh pineapple with orange, guava and mango juices 5.50

MIGHTY GOOD DRINK

seannle, strawberry and piña colada 5.50

FREEDOM FREEZE

A tropical blend of pineapple, papava, piña colada and orange juice 5.50

Lil Legends Menu

Items for children I and younge

JAMACARONI AND CHEESE

Served with yucca fries 4.99

LIL REGGAE

Fried chicken drumsticks served with BBQ sauce and yucca fries 4.99

FISH STICKS

Freshly-cut cod fingers fried and served with yucca fries and tartar sauce 4.99 Can substitute grapes or applesauce for fries

Desserts

BOSTON BAY

Fresh fruit skewers served with caramel fondue topped with freshly-cut coconut 6.99

CHOCOLATE JAMAICAN SENSATION

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Choesecake served with mango puree and garnished with pineapple and powdered sugar 5.49

Rita's Appetizers

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TASTE OF JAMAICA

A tour of island flavors featuring our veggie & beef patties, mango wings an yucca fries. Served with smokey ketchup dipping sauce. Serves two 11.99

SIMMER DOWN "Shrimp"

Half pound of peel and eat shrimp, boiled in seasoned broth and served with cocktail sauce 9.99

STIR IT UP "Fondue"

IAMMIN' 'Chine'

Smokey white cheddar cheese fondue with a savory blend of Red Stripe beer and a touch of spice. Served with fresh vegetables and cracker bread for dipping 8.99

served with a cool, refreshing tomato black bean roasted corn Caribbean chips served with salsa 5.99 • Extra salsa 0.95

BUFFALO SOLDIER 'Jerk Wings'

Crispy fried chicken wings tossed in our own spicy jerk sauce. Served with celery, carrots and cool cucumber sauce 7.99

BLUE MOUNTAIN JERK CHICKEN DIP "Chicken Salad"

BLUE MOUNTAIN JERK CHICKEN DIF CHARMS Saled
Jerk marinated chicken saled assoned with fresh herbs served on a radicchio
shell with warm toast points and veggies 6.99

KAYA MON "Calamart"

NATA MUN CALAMATI

Calamati strips coated in a plantain crust and fried golden brown. Served with sweet and spiry tomato sauce 8.99

Soup/Salad

NO WOMAN, NO CRY
A refreshing mix of baby letruce, Island hearts of palm, crispy fried angel bair onions, juicy orange supremes and citrus vinsigrente dressing 5.99 • With jerk chicken 8.99

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49.

TRENCH TOWN ROCK "Popper Pot Soup"

A blend of Island greens summered in chicken broth, fresh thyme, spinach, escarole and okra. Served with toast points 4.99

Catch of the Sea

GRILLED MAHLMAHI

salsa on a bed of rice and beans with sautéed

FRIED RED SNAPPER
Fresh red snapper dipped in Red Stripe tempura batter and deep fried. Served
with a Caribbean tarrar sauce and a mound of fried plantains topped with
shredded coonut 16.99

RASTA MON'S FISH STEW

RASIA MOUT FISH SIEW

Cod fingers fried golden brown and topped with our Jamaican curry sauce with
sweet peppers, onions and green beans. Served on a bed of rice and beans 11.99

PAN SEARED CORVINA

Plantain crusted, served with spicy red bliss potatoes and grilled vegetables 15.99

Belly Full Entrées

MANCHESTER LAMB

Chargrilled marinated lamb sirioin skewers, served with spicy red bliss mashed potatoes, brought together with zuechini, squash and carrots, complimented by curry sauce 14.99

SATISFY YOUR SOUL "Mango Wings"

Sweet and spicy mango chicken wings chargrilled and tossed in a sauce of mango, apple cider vinegar and habañero peppera. Served over a bed of rice and beans 10.99

SUN IS SHINING "Curry Chicken"

Boneless chicken breast strips marinated with Jamaican curry sauce, grilled and served with rice and beans 10.99

REGGAE 'Jameican Jerk Chicken'
Jerk marinated chicken basted in authentic Jamaican seasonings then chargrilled.
Served with creamy cucumber dipping sauce and yucca fries 10.99

TTAL EATS "Stuffed Poppers"

Oven-roasted sweet peppers overstuffed with fresh vegetables, Jamaican rice and zesty tomato sauce. Served with island greens and grilled vegetables 8.49

BELLY FULL "Beef Pattles"

Jamaican beef pastrier filled with spicy beef filling with thyme, turmeric and jerk spice with our own smokey ketchup and yucca frier 9.99

NATTY DREAD "Vegetable Pattles" Jamaican vegetable patties filled with carrots, onions, red beans and sweet potatoes, cooked in a coconut milk. Accompanied by our own smokey ketchup and yucca fries 8.99

CATCH A FIRE 'Chicken Sandwich' Jerk marinated chicken breast basted in authentic Jamaican seasonings and chargrilled. Served on coco bread with creamy cucumber sauce and yucca tries 9.99

OXTAIL 'Oxtail Staw'
Stewed oxtail served over rice and beans. Served with seasoned vegetables 13.99

Add a serving of warm Coco Bread to complete your meal for 1.49

Rock Steady Sides

Sweet plantains golden fried to perfection topped with shredded coconut 4.99

WANT MORE

bean rice and beans right from the Islands, mon! 4.19

SIDE OF VEGGIES

Sautéed seasonal vegetables 3.99

YUCCA FRIES

Crispy fried and served with smokey ketchup 4.49

COCO BREAD

A warm, authentic coconut flavored bread (common with Jamaican meals) 1.49 SINGLE BEEF PATTY

A single Jamaican beef patty served with smokey ketchup and yucca fries 4.99

SINGLE VEGGIE PATTY A single Jamaican veggie patty served with smokey ketchup and yucca fries 4.99 18% gratuity included for parties of 6 or more

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MENU

ABCUT US

CCMMUNITY

OIN US

SECRET MILLIONAIRE^{LM}

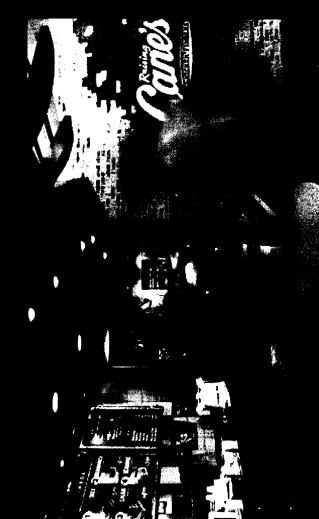
LOCATIONS

בובש ביוט

MEDIA

CANIAC CLUB

RESTAURANT PHOTOS



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